LARGE-SENSOR' LEICA ENDS MINI M MYSTERY X VARIO LENS AIMS TO ATTRACT NEW USERS

Saturday 22 June 2013

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### **TOP-QUALITY COMPACT**

**Ricoh's GR** APS-C compact: half the price of the competition

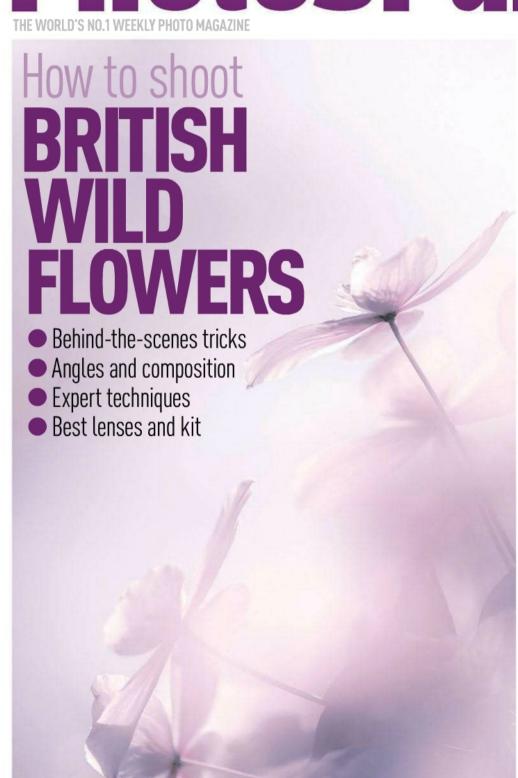


6 OF THE BEST SLING PACKS AP tests six comfortable, easyaccess bags for



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**SUPER SLIM PAGE 5 Panasonic Lumix DMC-XS1:**the take-everywhere camera



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**Amateur Photographer** For everyone who loves photography

**DURING** last year's photokina, one AP reader quipped that Leica's 'entry-level' £3,900 M-E rangefinder was priced on a par with a low-end NASA moon rocket. 'Will Leica ever launch a more affordable system camera?' was the collective cry.

In early June, online speculation was rampant when Leica's Mini M teaser suggested that photographers might see the birth of a consumer-level CSC. History has proved this was always unlikely, however, and nine months ago we learned that Leica would never launch a '£1,000' CSC.

The latest 'will they, won't they' mystery is now over. The Mini M, aka the X Vario, is revealed as a high-end compact with a fixed zoom lens.

Designed to appeal to Leica newcomers as well as the brand's aficionados, featuring an APS-C-sized sensor it is set to enter an increasingly cut-throat market (see page 5).

Whether the £2,150 model wins over DSLR-wielding consumers hungry for a 'handy'-sized camera as Leica hopes – is hard to tell.

The budget-conscious cynic, meanwhile, might hope to eventually pick one up second-hand, perhaps in the same shop that stocks used space vehicle paraphernalia.

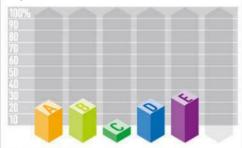


Chris Cheesman News editor

#### THE AP READERS' POLL

IN AP 1 JUNE WE ASKED...

Do you ever use HDR?



#### YOU ANSWERED ...

A Yes, but so it can't be noticed	21%
B Yes, so there is a moderate effect	22%
C Yes, I love it extreme	5%
D No, but I want to	22%
E No. and I hate it	30%

#### THIS WEEK WE ASK...

Would you ever choose to take a high-end, fixed-lens compact with you instead of a DSLR?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit <a href="https://www.amateurphotographer.co.uk/spotlight-for-details.">www.amateurphotographer.co.uk/spotlight-for-details.</a>
We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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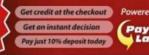


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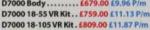
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# There would be little choice other than to close one of our museums...' Uncertainty hands over Rradford obots museum and the choice of our museum and the choice

News | Analysis | Comment | PhotoDiary 22/6/13

• APS-G Leica compact with fixed zoom • £2,150 pricetag

AFTER much pre-launch hype, Leica has unveiled an APS-C-format compact camera with a fixed zoom lens - officially called the X Vario, but dubbed the 'Mini M'

Trumpeted as the first compact camera to combine an APS-C sensor with an on-board zoom, the X Vario costs £2,150 and features a 16.1-million-pixel CMOS sensor with a Vario Elmar 18-46mm f/3.5-6.4 Asph lens. This is designed to deliver the 35mm viewing angle equivalent of a 28-70mm zoom and makes it ideal for 'expansive interior shots', as well as landscapes and portraits, claims Leica.

Leica bosses hope it will appeal to existing owners of M and S-system cameras, as well as new customers who might otherwise be tempted to buy a DSLR, for example.

The black-finished X Vario carries the 'heritage' of Leica's M family, according to a Leica UK representative at a pre-launch briefing in central London.

The camera's 'handy form, linear design and premium materials used in its construction are reminiscent of the Leica M-system,' adds the firm. The top-plate is made of 'milled aluminium', for example.

The camera is also said to borrow its 'intuitive handling' from Leica M models

'The user-friendly operation of the menu interface guarantees rapid access to an impressive range of automatic and versatile manual setting options.

'Combined with the ease of switching between manual and automatic control, it allows photographers to concentrate on composing their subjects and choosing the decisive instant to shoot any situation.'

The X Vario has the same sensor as that used in Leica's X2 compact camera, yet it delivers 'cleaner images' at high ISOs, according to Leica Akademie advisor Robin Sinha, who has used it.



# **LEICA X VARIO ENDS** MINI M' MYSTERY

The ISO range is from 100-12,500.

A Leica spokesman said: 'The X Vario has a new-generation image processor, which has improved and changed the general processing speed and the video shoot [ing] capability. The ISO range, however, is the same as the X2 and the image quality at high ISO [s] is similar.'

Other features include an 11-point AF system; a 3in, 920,000-dot LCD; and full HD, MP4-format movie recording.

Leica claims the X Vario can shoot a maximum burst of five frames per second for up to eight consecutive shots (DNG and IPEG files)

The new model is compatible with

accessories such as Leica's hotshoemountable electronic viewfinder, the EVF 2 Viso-Flex, which costs £380, and SF 24 D flash unit, priced £270. An optional handgrip, designed to make it easier for users to shoot 'one-handed', for example, costs £100

The X Vario's lens comprises eight elements in six groups, and includes an aspherical element.

The Mini M is positioned above the £1,500 Leica X2 compact - which Leica describes as a 'Micro M' - and below the Leica M rangefinder, which costs around £5,100. The X Vario includes Adobe Photoshop Lightroom software.

- Pentax has unveiled two 16-million-pixel DSLRs in the form of the K-50 and K-500. Both feature a top ISO of 51,200. The K-50 is weather-resistant'. See next week's News for details.
- A French photographer is reported to be missing in Syria, along with a journalist. Edouard Elias and reporter Didier François, also from France, went missing on their way to Aleppo in Syria. according to Reuters and other news sources. The pair work for Europe 1, a French radio station.
- A new adapter allows Contax 645 SLR lenses to be attached to a Leica S medium-format system camera. Due out this month priced £1,400, the Leica S-Adapter C is compatible with the Leica S, S2 and S2-P bodies. For details, visit www.leicacamera.co.uk.



### CANON LAUNCHES '18-35MM' EOS M LENS

CANON will next month launch an 11–22mm lens for its EOS M compact system camera.

The EF-M 11-22mm f/4-5.6 IS STM, priced £379.99, is designed to deliver the 35mm viewing angle equivalent of an 18-35mm zoom.

The 12-elements-in-nine-groups lens has seven diaphragm blades and weighs 220g.

Features also include a full-time manual focus ring and a retractable lens design - claimed to be a first for the EF lens series - which is locked in place by a switch and designed to allow users to retract the lens back into the barrel when not in use.

This keeps the body slim and compact, reducing the lens length by 13mm', said the firm in a statement.

Meanwhile, a built-in Optical Stabilizer delivers a 3-stop shutter speed advantage, according to



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurnhotographer @ipcmedia.com

# **APNews**

A week of photographic opportunity

#### Wednesday 19 June

**EXHIBITION** Fragile: Photographing Nature, Beauty and Memories, until 6 July at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetles finephotographs.com. **EXHIBITION** Red



Balloon 86, large-format work by Hana Vojackova, until 3 November at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit www.museumofchildhood.ora.uk.

#### Thursday 20 June

EXHIBITION Hidden, large-scale 'photographic tableaux' by Red Saunders, until 9 September at People's History Museum, Manchester M3 3ER. Tel: 0161 838 9190. Visit www.phm.org.uk. EXHIBITION True/Grit (a 'celebration of Northern realism'), until 3 August at Side Gallery, Tyne & Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.



**EXHIBITION** Off the Shelf by Hans Van Der Meer, until 30 June at Other spaces, Cardiff CF10 1AE. Visit www. otherspaces.co.uk. **EXHIBITION** Death in the Making (Photographs of war by Robert Capa), until 6 July at Atlas

Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

#### Saturday 22 June

DON'T MISS AC [Auto Carrier] Car Rally (11am-4pm) at Bateman's. Burwash, East Sussex TN19 7DS. Tel: 01435 882 302. Visit www. national trust.org.uk, **EXHIBITION** Environmental Photographer of the Year 2013, until 1 September at Grizedale Visitor Centre, Hawkshead, Cumbria LA22 0Q J. Tel: 01229 860 010. Visit www.golakes.co.uk.

#### Sunday 23 June

**EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942 to 1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk, EXHIBITION Anja Niemi: Starlets, until 29 June at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

#### Monday 24 June

**EXHIBITION** Senescence by Chloe Sells, until 31 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www. michaelhoppengallery.com. EXHIBITION Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ.

#### Tuesday 25 June LATEST AP ON SALE

**EXHIBITION** Sander/Weegee: Selections from the Side Photographic Collection, until 14 July at The Bluecoat, Liverpool L1 3BX. Part of Liverpool International Photography Festival. Tel: 0151 242 1133. Visit www.lookphotofestival.com. EXHIBITION What is Contemporary?, until 6 July at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 4935 5721. Visit www.brancolinigrimaldi.com.



Government cuts threaten museum's future

# **NATIONAL MUSEUM MAY FACE CLOSURE**

#### THE NATIONAL

Media Museum (NMM) in Bradford, West Yorkshire. faces possible closure if government funding is cut a further 10%, the head of the group that runs the institution has warned.

Speaking ahead of the Government's Spending Review, due to be announced on 26 June, Ian Blatchford, director and chief executive of the Science Museum Group (pictured), said it has dealt with a 25% 'real-terms cut in funding' over the past four years.

In addition to the NMM, the group runs the Science Museum in London; the

National Railway Museum in York, and Shildon, County Durham; and the Museum of Science and Industry in Manchester.

In a statement, sent to Amateur Photographer by the NMM, Blatchford added: 'We are investigating a range of options, but if an additional 10% cut is made when the Spending Review is announced at the end of this month, there would be little choice other than to close one of our museums, since our structural [year-on-year] deficit would rise from £2 million to £6m.

'Cuts at this level will mean that we will again need to make savings across the whole group, and this includes the Science Museum in London and each of our sister museums in the north. I would rather have three world-class museums than four



**Further Government cuts** are threatening the NMM, says Ian Blatchford

mediocre museums

'I should add that charging is not on the agenda because the Government precludes it.'

The Science Museum Group received £38.25m in grant aid from the Department for Culture, Media and Sport in 2011-12.

Blatchford called on the government's science policy to be 'more joined up' and to reflect this by 'an ongoing commitment to funding across the scientific community'.

The issue was also highlighted by website British Photographic History. The cuts have prompted fears of a 'north-south' divide, reported

The Independent newspaper.

Thousands of campaigners have since signed a petition to save the National Media Museum in Bradford, after bosses warned it could close.

More than 12,000 people have so far signed the petition, which calls on Chancellor of the Exchequer George Osborne to 'consider the impact' of the government's Spending Review in June.

It adds: 'Further Government cuts to the Science Museum Group's annual funding will most likely result in the closure of the National Media Museum. This will be a devastating loss to the city of Bradford and a tragic outcome on an international scale."

For details of the Save the National Media Museum in Bradford petition, visit you 38degrees.org.uk

# **APNews**

- The 2014 Sony World Photography Awards has opened for entries, offering non-professionals the chance to win \$5,000 in the Open section of the annual contest. There were no UK entrants among the category winners of this year's awards. Norwegian Andrea Gjestvang won this year's overall title (see *News*, AP 1 May).
- DxO has updated its FilmPack 4 film simulation software by adding new creative effects. DxO has also redesigned the controls panel to give users faster access to settings and effects specific to either colour or black & white processing. For details visit www.dxo.com.
- A group of photography students made a gruesome discovery when they stumbled upon the body of a man on a farm in Merseyside. Andrew Gallagher, 42, was said to have been dead for a number of days when he was found in January, reported the St Helens Star. The coroner declared an open verdict.



Do you have a story? Contact Chris Cheesman

Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer\_ @incmedia.com

# **SNAP FUJI TO HALVE COMPACT LINE-UP**

FUJIFILM plans to halve its compact camera line-up, stopping production of low-end models, in light of the smartphone revolution.

Fuii has become the latest camera maker to announce plans to scale back compact camera production, following Olympus's announcement to axe low-end compacts (see News, AP 8 June).

Hiroshi Tanaka, general manager of Fuji's Optical Device and Electronic Imaging Products Division, explained that bottomend models have a low profit margin and will be axed from the firm's range of around 20 compacts.

In an interview with the Nikkei newspaper and subsequently reported by trade publication Pen News Weekly, Tanaka outlined Fuji's plan to merge its digital camera operations with its optical devices business, which makes lenses and optical parts for broadcast and filmmaking cameras - a move designed to help

Fujifilm plans to focus on higherend compacts. and models such as the X-E1 have been met with a positive response from consumers, savs the firm

reduce 'procurement costs' by 10%.

Fuji may expand digital camera assembly to the

Philippines in order to boost efficiency.

Fujifilm assembles digital cameras at many factories, in Japan and elsewhere. It already runs an optical parts factory in the Philippines.

The Philippines plant is still at the 'study phase', however, and AP understands that top-end X cameras will still be made in Japan.

Separately, Fuji tells us that it is 'extremely pleased' by the public's enthusiasm for its higher-end compacts a market in which it plans to focus future compact camera resources.

The company has not said publicly whether the cuts relating to compact cameras will lead to job losses.



# **JESSOPS MAY HAVE** SLOWED DOWNTURN

THE UK camera market fell 18% in value in April, with compact system camera sales falling by a third, but Jessops' return may have slowed the downward spiral.

Although UK sales dropped 18% compared to the same month last year, this is less than the 21% decline recorded in each of the first three months of 2013, according to GfK Retail and Technology

GfK spokesman Richard Gregory said the news gives observers a 'slight reason for optimism'.

In GfK's latest technology market newsletter, he adds: 'We have already talked about the reduced number of photo-specialist stores, and perhaps the re-introduction of one of those key retailers has helped with a reduction of the downward curve.

Compact cameras were responsible for nearly 50% of the fall in total sales revenue in April - declining 26% compared to the same

Compact system camera revenue decreased by 33%, while SLRs recorded a 6% decline.

## RACE TO SAVE HISTORIC PHOTO ALBUM FOR UK

**HISTORIANS** have

launched a bid to save the earliest recorded photo album belonging to pioneering British photographer Julia Margaret Cameron, which is in danger of leaving UK shores.

The UK government has placed a temporary export ban on 'Signor 1857', an album containing 35 works by various photographers (see right), saying it is at risk of going overseas if £121,250 needed to buy it cannot be found soon.

It is believed to be the earliest of eight albums Cameron owned before she took up photography herself.

Culture Minister Ed Vaizey said the album is of 'outstanding significance for the study of 19th century photography'.

It is believed to have been given to Cameron as a gift by her artist friend George Frederic Watts.

Vaizey added: 'I sincerely hope that a UK buyer can be found for the 'Signor 1857' album. It still holds many secrets and keeping it in the UK would allow further detailed study in the lead up to the bicentenary of this incredibly talented photographer's birth.'

The deadline to raise



the funds is 8 July, but the government says this could be extended to 8 October if a 'serious intention' to purchase the album is made.

A spokesman for the Department for Culture, Media & Sport described the album as a 'pivotal piece of evidence in explaining how Cameron, a middle-aged woman with no previous experience of visual art-making, became one of the most celebrated photographers'.

Anyone interested in buying the album should contact the Reviewing Committee on the Export of Works of Art and Cultural Interest on 0845 300 6200.

# **APNews**

'One gets the feeling that the practice of photography is being overrun by schoolbovs with too much money and too little culture,' complained AP reader DC Burton this week in 1947. He was seemingly uncomfortable with slang that had recently entered photographic circles, which he thought undignified. 'Pictures become "shots" or even "pix",' he said, 'developers "soup", an enlargement a "blow-up" - all indicative of an adolescent outlook. The [35mm] cameras themselves become "minicams", ranges of accessories bear the preface "minny" and now, as the last straw we have the species "minimen" as well.' Burton signs off: 'Perhaps I am being too pedantic; perhaps in any case it is a passing phase. I hope so.'

VERY CHILDISH

Sir,—There have been many outbreaks in your columns of "size warfare," but there is one point of view that I have not yet seen expressed and yet I feel that it goes to the root of the matter. It is the question of dignity. I feel that all legitimate human of dignity. I feel that all legitimate human of dignity, and it is here where so many users quality, and it is here where so many users of the 35-mm camera go astray. The eyelevel position itself puts the user at a dislevel position itself puts the user at a dislevel position itself puts the user at a dislevel position itself puts the ground for worm's-eye views, etc.

But it is in the slang and the nomenclature where this lack of dignity shows at its ture where this lack of dignity shows at its worst. Pictures become "shots" or even "pix," developers "soup," an enlargement a "blow-up"—all indicative of an adolesse ont outlook. The cameras themselves cent outlook. The cameras themselves become "minicams," ranges of accessories become "minicams," ranges of accessories bear the preface "minny," and now, as the bear the preface "minny," and now, as the hear the preface of photography is being overtup by schoolboys with too much money and too little culture.

Perhaps I am being too pedantic; perhaps in any case it is a passing phase. I hope so.

Club news from around the country

#### BEBINGTON PHOTOGRAPHIC SOCIETY

The society is gearing up for its yearly show from 2-10 August at the Bebington Central Library, Civic Way, Bebington, Wirral, Merseyside CH63 7PN. Visit www. bebingtonns.org.uk

#### LEAMINGTON SPA PHOTOGRAPHIC SOCIETY

Members will stage their annual exhibition from 24-29 June, 9am-5pm, at Kenilworth Library, Smalley Place, Kenilworth CV8 IQG. Visit www.lsps.org.uk.

 Never-before-seen photographs of The Beatles, captured by band member Ringo Starr, have been released as an e-book. The £8.99 publication, called Photograph, promises images of John, Paul and George in 'pensive and playful moments... from the point of view of an insider, friend and skilled photographer'. For details, visit www\_ genesis-publications. com.

Nikon D5200 and D600 DSLR users can claim £50 and £150 cashback respectively in promotions that run until 31 July. Nikon says claims must be received by 31 August 2013. Visit www.nikon... co.uk/cashback.



Underwater champion crowned

### **MEXICAN PHOTOGRAPHER MAKES A BIG SPLASH**

champion' in a global underwater photography shoot-out.

The former diving instructor became the first photographer to take gold, silver and bronze awards in the same year in a contest hosted by website underwaterphotography.com.

Vizl used a Canon EOS 5D Mark II, with an Aquatica underwater housing, to clinch gold, silver and bronze in the Freshwater category, plus gold in the Sharks category and bronze in the Wideangle -Marine Life (see image above). Organisers said: 'He demonstrated such a wide range of skills and mastery of a broad spectrum of subjects. He stood out head and shoulders...

Underwaterphotography.com.was set up in 1996 by British underwater photographer Benny Sutton. To view all of this year's competition entries visit www.underwaterphotography.com.

#### PHILIPPINE PHOTOGRAPHER WINS TRAVEL COMP

#### **A PHOTOGRAPHER**

from the Philippines has triumphed in a streetphotography competition.

Antonio Rojas, whose image is pictured right, beat more than 1,000 entries to win a contest hosted by the Society of International Travel and Tourism Photographers.

'We asked for images defining the moments that our lenses capture every day... and we were not disappointed,' said a spokesman.

To see more entries, visit sittp. com/life street/entries.htm.





#### Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur nhotogranher @incmedia.com

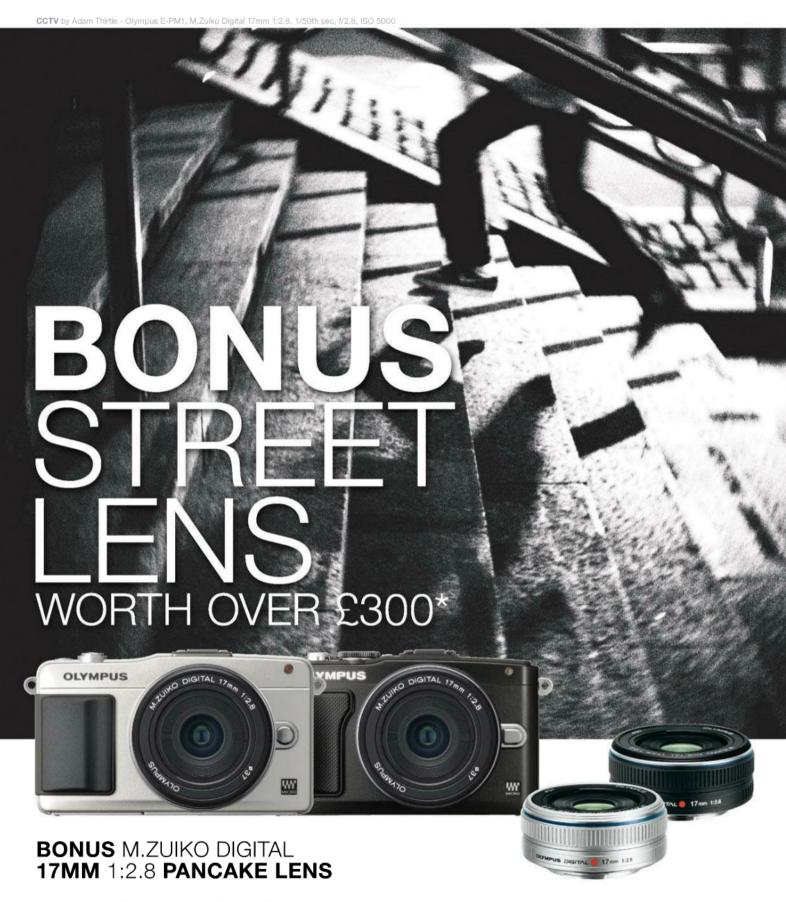
#### MEP LAUNCHES COMP TO PROMOTE MIDLANDS

A UK MEMBER of the European Parliament has launched an online photo competition to find the best image of an East Midlands landmark. Conservative MEP Emma McClarkin says she plans to use the images in literature to promote the area and in her own newsletters.

The winner of the contest will be announced on 17 June with the prize being a trip to Brussels in Belgium, home of the European Parliament.







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AP hands-on

# Leica X Vario

Combining a 16.1-million-pixel, APS-C-sized sensor and a 28-70mm (equivalent) zoom lens, the Leica X Vario could be the premium compact to beat all the rest. **Richard Siblev** takes a first look at the new 'Mini M'



IT WILL no doubt come as a surprise to many that the new Leica X Vario has a fixed zoom lens and is not a compact system camera. The talk on many internet forums and rumour websites was that the forthcoming Leica would be a 'Mini M', using the famous Leica M lens mount and doing away with an optical viewfinder in favour of an EVF in order to produce a smaller, more affordable alternative to the Leica M (Type 240) digital rangefinder.

What Leica has produced is quite different. The Leica X Vario is an advanced Leica X2. Both cameras use the same 16.1-millionpixel, APS-C-sized CMOS sensor, and both have the option to use an electronic viewfinder in the form of the Leica Visoflex EVF 2. Where they differ is in the design of the body and fixed lens of each camera.

#### **FEATURES**

Although the X Vario sensor is based on that of the X2, Leica claims that improvements have been made to the image quality via the processing, although

- pixel APS-Csized CMOS sensor
- ISO 100-12,500 2.7in, 230,000-
- dot LCD screen
- Vario Elmar 18-46mm f/3.6-6.4 Asph lens (28-70mm in 35mm equivalent)
- RRP £2.150

the ISO sensitivity remains at 100-12,500. The X Vario can shoot at either 3fps or 5fps in continuous shooting mode, for up to eight exposures when shooting in raw + JPEG mode. Photographers will be pleased to learn that the X Vario saves raw images as DNG files, so they will be compatible with most software packages.

Apart from the 16.1-million-pixel sensor, the X Vario's main talking point is its Vario Elmar 18-46mm f/3.5-6.4 Asph lens, from which the camera gets its name. The lens is constructed of eight elements in six groups with one aspherical element, and offers the equivalent range of a 28-70mm lens in 35mm format. This focal length is one of the most popular zoom ranges and is suitable for various images, from landscapes and portraits to documentary shots.

Unlike the Leica M, the X Vario's lens has the ability to autofocus. There is an AF position marked on the lens barrel, and when the lens is moved from this position it switches to manual focus. There is also the option to show a magnified view on-screen when manually focusing, which makes it very easy to achieve accuracy, particularly when the separate EVF accessory is used. The contrast-detection focusing system itself felt reasonable, although I will reserve final judgement until I have had a chance to test the camera fully.

The zoom lens is noticeably larger than the typical 35mm or 50mm lens that would accompany a Leica M-series rangefinder camera. The maximum f/3.5-6.4 aperture is disappointing. Most would have hoped for at least an f/2.8 throughout the range, which would have allowed for better low-light shots without having to raise the ISO sensitivity. However, as it stands, the X Vario is the only compact camera with a DSLR-sized sensor and a zoom lens. Leica

#### 'The Leica X Vario is the only compact camera with a DSLRsized sensor and a zoom lens'

is obviously hoping that this will give the new model a unique selling point in what is already becoming a crowded market.

The X Vario borrows from both the Leica X2 and the M (Type 240), and thankfully the screen is taken from the latter. The 920,000-dot, 3in LCD of the X Vario is a vast improvement on the anaemic 230,000-dot, 2.7in screen of the X2. My initial impression is that the X Vario's screen is very good – it is bright and clear, although with noticeable reflection in bright sunlight.

Fortunately, an electronic viewfinder the Visoflex EVF2 - is available separately. slotting into the accessory shoe on top of the camera. This is also compatible with the



#### L-r: The Leica X2, the new Leica X Vario and the Leica M (Type 240)

X2 and Leica M, which will please existing owners. It costs £380, which is expensive considering it is essentially the same as the Olympus VF-2 finder, which is nearer £200.

#### **BUILD AND HANDLING**

Built in Germany, the X Vario has the premium finish that is expected from Leica, and a price tag to match. The top-plate is made from aluminium, while the rest of the body is polycarbonate with a leather trim. Accompanying the camera is a range of leather accessories, including a camera

protector and an ever-ready case.

The rather basic menu design of the previous generations of Leica digital cameras has been upgraded to look better on the new high-resolution screen, and the menu is now far easier to navigate and view. Overall, in terms of button placement, the X Vario feels very much like using a Leica M.

#### **FIRST THOUGHTS**

While the Leica X Vario may not be the 'M Mini' that many photographers expected, it feels to all intent and purposes as if you are

using a scaled-down version of an M-series camera, particularly when the EVF is used.

> It may not be possible to change the lens, but the focal length is ideal for the type of photography - and photographer - that the camera is designed for, and for many it could be the closest they come to owning a Leica digital rangefinder.

The X Vario costs £2,150, or £2,250 as a kit with a camera protector and carrying strap. AP







The general layout and control system of the X Vario will be familiar to both those used to using a Leica X2 and the Leica M (Type 240) digital rangefinder



The optional grip and finger loop offer extra security for those worried about dropping the X Vario

WELL at the Visoflex EVF2 electronic viewfinder, there is a range of Leica accessories that are available for the X Vario separately.

The lens hood costs £90, while the additional handgrip is £100. I tried the handgrip during my brief time with the camera and found that it certainly made the camera feel more secure in the hand. Optional small, medium and large finger loops are also available at £90 each. These screw into the handgrip and allow two fingers to be put through the loop for even more security when holding the camera.

There are camera protectors available in black or tan, again costing £90. These are simple leather sleeves that protect the front and edges of the camera, almost like half an everready case, while a full ever-ready case, again in either black or tan leather, costs £180.

A wrist strap and carrying strap cost £60 and £80 respectively, while the SF 24D flash unit is priced at £270.

The Leica SF 24D hotshoe flash is one of a range of accessories available for the X Vario







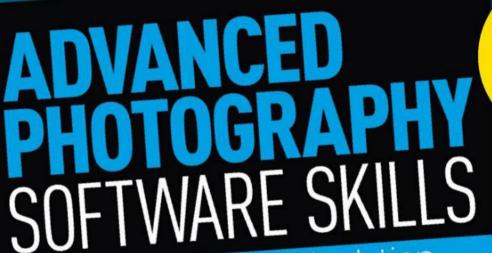


### SIGMA 85<sup>mm</sup> F1.4 EX DG HSM

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The latest optical technology, such as SLD glass elements, ensures the highest image quality throughout the entire focusing range. This medium telephoto lens benefits from Sigma's HSM focusing and is compatible with full frame SLR cameras. Delivering beautiful bokeh, this lens is perfect for portraits and shots at twilight.

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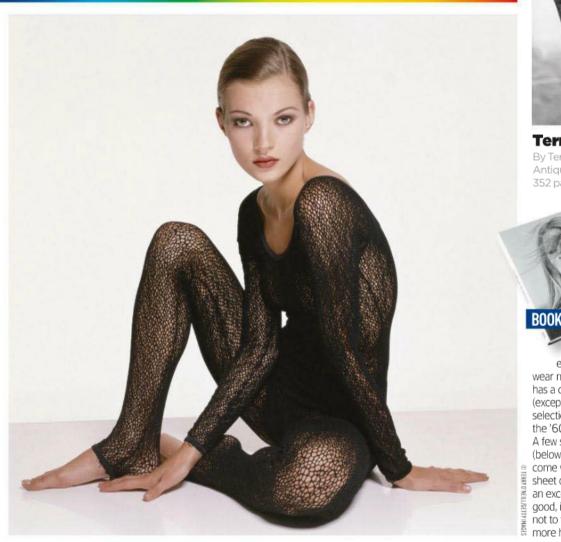


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\* UK Only. Value is based on 'previously sold at' price

# **APReview**

The latest photography books, exhibitions and websites. By Jon Stapley





#### Terry O'Neill

By Terry O'Neill. Edited by Robin Morgan. Antique Collectors Club, £55, hardback, 352 pages, ISBN 978-185149-692-1

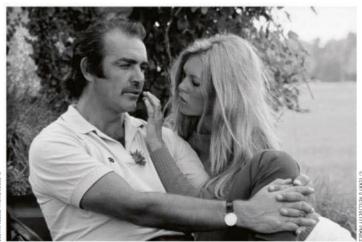
PROLIFIC celebrity
photographer Terry
O'Neill's long starstudded career is
presented here
as an A-Z of
famous faces,
starting at AC/
DC and ending
at Catherine
Zeta-Jones. The older

images feel very much of their era – the men wear suits, the women wear not very much, and almost everybody has a cigarette dangling from their mouth (except for the Muppets). There's a good selection from his whole career, however, so the '60s sensibilities don't swamp the book. A few subjects, such as Brigitte Bardot (below right) and the Beatles (below left), come with stories of the shoot and contact-

sheet outtakes. These are an excellent addition – so good, in fact, that it's hard not to wish that a few more had been included.











#### Pictures from the Real World

**By David Moore** Dewi Lewis Publishing, £15, hardback, 32 pages, ISBN 978-1-907893-33-9

SKIM-READERS be warned: you'll hit the back of this slender volume before you know it. This is a shame. because David Moore's pictures from the 'real world' of 1987-88 feel particularly appropriate in light of the current political and economic climate. Working in housing estates throughout the last years of Margaret Thatcher's government, Moore began asking if he could photograph

the inside of people's homes, to gain a brief glimpse into the lives of those inside. Moore's camera feels almost like an intruder into these houses, his brutally close framing echoing the cramped conditions. As a reflection of social reality in poverty it

cuts to the guick, and shows how little some things have changed.





#### There's no such thing as bad weather - only different types of lighting

3-31 July. Circle Gallery, Theatre by the Lake, Lakeside, Keswick, Cumbria CA12 5DJ. Tel: 01768 774 411. Website: www\_ iohngravett.com. Open daily 9.30am-8pm. Admission free

IF THE tempestuous thunderclouds that generally signify the start of a glorious British summer are enough to make you throw your tripod in the cupboard, this exhibition could be good impetus for you to change your ways. Landscape photographer John Gravett is aiming to challenge the notion that good landscapes require clement conditions. Rain, sleet, cloud, mist and storms form a different take on one of Britain's most beloved natural institutions. There's a pleasing range to the style and composition of Gravett's images, neatly reflecting the range of conditions in which he found himself. This is a solid kick up the backside for anyone guilty of letting inconvenient weather get in the way of good photography.

#### www. someoneoncetoldme.

WE ALL know someone who is full of these kinds of stories. 'I heard from a friend that...', 'I was told that...', 'Someone once told me...'. Although many people would urge taking such anecdotes with a grain of salt, Mario Cacciottolo has embraced them and created an intriguing website based around that very premise. It's a simple set-up: the subject writes something someone once told them on a piece of paper, Cacciottolo takes their picture, and they are posted on the website accompanied by the story in full. A new picture goes online every day, and given that Cacciottolo has recently embarked on a

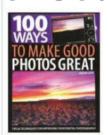
year-long trip dedicated to the site, you can be sure there will be plenty of interesting stories to come





# CONDENSED READING

A round-up of the latest photography books on the market









• 100 WAYS TO MAKE GOOD PHOTOS GREAT by Peter Cope, £15.99 Some of the tips in this guide are a little basic, such as 'expose your shots properly', but plenty are also insightful and some are cheeky, including 'transplant a better sky'. This is a good photography primer, with something extra for those with a handle on the basics. 

BEAUTIFUL

**LIES: NOTES TOWARDS A HISTORY** OF AUSTRALIA by Peter Milne, \$66 AUD (£42.50) This book aims to give some kind of interpretation of the history of Australia - still for all intents and purposes a rather fledgling nation. Witty, varied and enjoyably silly, the book spins a tale of a country that continues to grapple with its own identity. • CON TE PARTIRÓ: 20

YEARS OF LAVAZZA CALENDARS by various photographers, \$75 (£49.60) Helmut Newton, Elliott Erwitt and Annie Leibovitz are all names that have appeared on the Lavazza calendar over the past 20 years. Judging by this collection, we estimate that words like 'subtlety' or 'restraint' have not appeared in any of the photographers' briefs. It gets more and more garish as the years go on, but it's enjoyable in a tasteless way.

• **ASSEMBLY** by Thomas Florschuetz, £32.50 Striking a balance between fine art and architecture, Florschuetz uses the angles and contours of buildings in Brazil, India and Germany for this portfolio of work. The photography feels very rigid and structured, and it's sometimes difficult to work out what the main subject of an image is. The stark pictures present a feeling of emptiness without feeling lifeless.



# Letters

Share your views and opinions with fellow AP readers every week

# **LETTER OF**

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



#### A MATTER OF TASTE

Reading Adam Johnson's Backchat column in AP 8 June, in which he praises the virtues of Photoshop, my immediate thought was, what a sensible view. Producing a photograph is, I think, rather like cooking, in that there are many ingredients that can be added and stages through which one can go, from picking up the camera to presenting the finished 'dish' (if that's not stirring metaphors).

In culinary terms, there are many variations on similar or traditional recipes and this is true of photographers shooting the same scene, theme or style. There will, of course, be general agreement on what makes a dish good, or even great. But beyond this, there will be any number of 'left-field' variations that will attract praise from a smaller number of admirers and may well be too extreme for most.

I have, in the past, submitted photographs for critique by club judges and on many occasions I have been told what's 'wrong' with my image. I always welcome fair criticism and comment, but in several cases 'technical faults' have been pointed out to me (common ones given include 'exposure issues' and 'blocked shadows'). These are aspects that I never saw as faults - indeed, most of them were intentional. I rather put these down to a difference in taste.

I think of Photoshop, or similar, as the salt that one adds to bring out the flavour in a dish. Too much and the whole thing is ruined; too little and not all the best aspects will be maximised. I'm sure most of us strive to put together a combination of ingredients that produces the best overall result be they in a photograph or a meal. Rather too much of any one ingredient will always leave some feeling nauseous, but then, I have friends who smother everything in salt and others who don't touch the stuff.

Neither is right or wrong - they just have different tastes.

Alec Murrell, Kent

You're absolutely right, Alec, although 'too much' can become a fact before it exceeds the limits of taste. Next week we're giving away my software essentials book free with AP, so be sure to buy the magazine - Damien Demolder, Editor

#### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

#### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

#### THE POWER OF PRINT

Last year, I bought a Canon PowerShot G12 and have found it to be an excellent camera, although its lack of a zoom is sometimes annoying. With this in mind, and after looking at several cameras, I decided to buy a Sony Cyber-shot DSC-HX50, with its 30x zoom in a compact body. On getting home and while charging the battery, I thought I'd read the instruction manual. Oh dear! This manual covers the very basics and consists mainly of legal speak and instructions on how to dispose of batteries!

Sony does provide an online i-manual, but it only allows you to print out the page you are viewing. What use is that while out and about? After several emails, Sony flatly refused to supply me with a printed copy of the i-manual. Luckily, the staff at London Camera Exchange agreed with my plight and managed to supply me with a printed i-manual in only a few days, and after only one phone call.

Why do we accept new cameras with so few instructions - would you buy a car without a handbook?

Dave Dorling, Southampton

It's a growing trend, Dave - Damien Demolder, Editor

#### **BEST OF BRITISH**

While out taking pictures recently, I decided that what we need is a British camera. It would need the following spec and features:

- White balance that goes from 'very, very cloudy' to 'even cloudier'
- Waterproof to a height of 3m
- Double-glazed lens
- Anti-shiver lens stabilisation
- A 'censor' mode, in which the camera refuses to take pictures of people, children, airports, military bases, politicians, shopping centres and police
- To attract British shoppers, it would be labelled 'cheaper' and come with a six-week full-quibble guarantee
- It would be available from our local photographic stores - go round the oneway system three times, leave the queue at the wrongly labelled exit, and head for the park and ride.

Melvyn Dover, Dorset

I think you are on to something there, Melvyn - Damien Demolder, Editor

#### **HEAD IN THE CLOUD**

History is developing within our focal distance and this time a whole industry is standing in the viewfinder ready to be exposed. Herschel put in the fix, but he must be as erratic as a whirlwind in his tomb by now as Adobe dilutes the developer and whisks its digital wizardry into the ethereal 'cloud' to an expected multigrade of talented and faithful disciples.

This type of marketing has been proposed and threatened by the major movers in the digital world for several years, and Adobe is now trying to take the first steps towards full control over its product - which, as we know, is for ever its intellectual property -

What The Duck







and consequently control over its customers, as opposed to just offering a serviceable program that we can all buy and use.

A subscription with control over customers all over the world - this is definitely not the free market. Is photography turning political? Will Japanese cameras soon require us to connect via a satellite phone link before starting to operate in order to protect their raw software from other companies and Adobe? I can see how stupidly this could escalate and I expect you can too, but what happens next? Does AP subscribe to the 'cloud' in order to continue to give tutorial advice?

I'm not about to subscribe to putting my cash into the clouds: I believe the move is a disservice to the industry that helped

build Photoshop to become the most used software of its type. Software can only improve with competition, and removing potential customers is yet another disservice to the industry.

When I can't get the best raw program for my next new camera, who do I turn to and who's advice do I take? I suppose what I'm really asking is, is my subscription about to pay for pages of print which will be worthless to me?

Robert Smith, Hampshire

I can see why Adobe has chosen this path as the software is so widely stolen, and for those who buy every new update it is good value

- Damien Demolder, Editor



#### **LET THERE BE LIGHTROOM**

When I first discovered AP in the late 1950s and early '60s, you used column space to discuss photographic processing and darkroom techniques, realising that pressing the shutter to expose light onto the roll of film was only half of the photographer's skill - work in the darkroom being the other half of the whole photographic process.

With the digital age, all of those old darkroom skills, for most of us, are no longer required. However, we do still process the exposed image using computers and an array of sophisticated software to help us get the 'best' out of the light we have captured. These software programs are now second nature to any serious digital photographer, just as years ago were the smelly chemicals and gloomy working conditions of the darkroom.

A couple of years ago I discovered Adobe Lightroom and now realise how all of those outstanding images that we see day after day in colour magazines and in internet image banks are created. Lightroom is the new darkroom, yet the amount of space

AP dedicates to its use is virtually nil.

Could this be a reflection of the thinking that using such enhancing software is in some way cheating? If so, then so was my dodging and burning through my cheap enlarger as a boy photographer after using my Box Brownie camera to capture the light! Photography is in the imagination and for those with an abundance of it, they will undoubtedly produce finer images. For those with a little less imagination, we might be thankful for your help and expertise just as you once gave advice when all the skills to enhance an image were complex, difficult and surrounded by smelly chemicals.

A regular article on the use of Lightroom (the software of choice by professionals) could help so many aspiring creatives. I've discovered that Lightroom and a Wacom tablet allow me to continue to paint with light long after the original light has been captured in the box!

One of my own Lightroom-processed images is above, simply to illustrate what can be achieved.

Geoff Pearce. Northamptonshire

We do cover quite a lot of software skills, Geoff, but maybe we could include more. We are reviewing Lightroom 5 Beta in next week's issue, including all its new features, and did I mention that we have a free software book next week? - Damien Demolder, Editor



AP reader Simon Matthews is exasperated by the submission requirements of photo libraries

**HOW MANY** photographers have been baffled by the seemingly infinite requests for different digital formats used by photo libraries, competitions, magazines and so on? Have you, like me, offered your images to well-known photographic libraries, having spent hours, days or weeks trying to interpret their instructions on size and format, only to have one or more (out of only four?) rejected because they didn't match the baffling requirements?

Nobody likes rejection – no, really, nobody! – but to rub salt into the wound, it blocked another application for four weeks. This is the equivalent of being put on the photographic 'naughty step', from where you can hear a Monty Python-type voice shrieking, 'You're a very naughty boy!' This is not a professional way to treat fellow professionals.

Ah, you might say, the problem's with me. Maybe I'm stupid. Maybe I can't understand the instructions. Perhaps I'm a computer dunce. Well, let's look at the evidence...

My first computer was a Sinclair Spectrum in 1982, and I have never been without one (or, presently, three) since. My photographic experience goes back to 1975. I've been fortunate to have had images published in a wide variety of magazines and books, and blessed with a few competition wins along the way.

I recently approached a photo library to see if they would like to see some images. They said 'yes', but then I looked at the four pages of submission requirements. So, JPEGs? Er, no, TIFF files. It's a first, but no problem. Then comes the sizing – very important because, as we all know, size does matter

Here we enter an alien world. Each image should be at least 50MB, as 8-bit images where the longest pixels should not exceed the square root of the distance from the moon to the sun, divided by the cost of your camera and converted into Thai baht before interpolating the average dispersion of dwingoes at a minimum of 300ppi set in BFPO for Mac, and ZZTOP for Windows. Any excess pixies (sic) should be Photoshopped out and bedazzled... Aaaagh!

Well, something like that. I thought I'd better look at what other contributors were saying, and a strong message was coming through from the various forums that many of these libraries are run by computer nerds who know far too much about computers, but seemingly far too little about being a photographer. Phew - it's not just me!

So, am I going to send off images to this photo library? Let's see. It wants a minimum of 100 images, and each image will

take 30 minutes to adapt and load onto a CD. So, doing the maths... there is no way!

Yes, I may lose out on possible sales, but life's too short! Is it really beyond the wit of man/woman for the industry to come up with a standard format? It's not rocket science - though if it were, at least that I could understand.





# PHOTO' INSIGHT

#### DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in largeformat photography, he has photographed extensively throughout the UK and in countries such as Canada. Iceland, Norway and France. He has also led workshops for Light & Land, David has written two books on his photographic philosophy called Landscape Within and Landscape Beyond. Each month, he will discuss the story behind one of his fantastic landscape photographs

Tasking himself with photographing 'something invisible', David Ward made a trip to one of his favourite locations in the Scottish Highlands and took this image of a Scots pine

THE IDEA for this image came from something I did when I was at college (a very long time ago), when we were tasked with an exercise to photograph something you can't see. In this case it's the wind! I also liked the graphic shape of the tree, and I thought this was a particularly good example of a Scots pine. It was taken in Glen Etive, near Glencoe, which is probably my favourite glen in the Highlands to photograph. It's a fantastically varied area, as the River Etive has beautiful pinky-red granite, lots of falls, lots of little gorges and mountains on either side. You can find any number of different subjects, from the big pictures down to small details.

Here, I was trying to match the subject to the conditions - it was a miserable grey day, so the vistas weren't going to work. This tree stands on the edge of a little gorge, and I looked at that as well, but I was just taken by this tree. I don't make a lot of images in a day - I think I made one or two on this occasion, and this was one of them. I wanted to have the very tips of the branches moving, but I didn't want the whole thing to be blurry. It was about trying to balance it, and that was a matter of guesswork, because it was shot on a 5x4in [Linhof Technikardan]. Shooting digitally, you have the luxury of looking at the back of the camera, but on film I couldn't do that. I stared at the tree and I counted, trying to see whether I could see any movement in those counts. I thought, 'Four seconds is probably about right!"

Exposure-wise, I wanted to make sure that it wasn't quite white in the background, so the whole exposure is worked off the sky. It was quite a windy day and this was shot on quite a long lens - a 400mm Fujinon T f/8. Given that the 5x4in camera has the aerodynamics of a post office, going for a long exposure when it's windy is always a tricky thing because you're not sure whether the camera will shake as well. It's a difficult one to judge.

I chose to make the tree a silhouette to emphasise its graphic nature. I've talked before about my photography distilling and paring things down to their essentials, and that's what I was trying to do here. For me, the essence of this was to extract the form of the tree. If I'd shot it from higher up, with the hill in the background, there wouldn't have been such a clear rendering of the tree's skeleton. I liked its shape - the way that it runs up into three of the corners. I hadn't really captured any silhouettes before, and I decided to make something that was almost monochrome. I think that the fact the image is almost mono, with just little hints of blue, makes it slightly off-kilter.

I feel this image works because the tree's edges are not visible. Normally, when people photograph a tree, you'll see the trunk and the whole of the canopy, or it will be much closer in and you'll just see a bark detail. I was more concerned about how it sat within the frame than I was about representing the tree. That's another theme in my work - trying to move beyond straightforward representation as much as I can. In photography, you're obviously tied to your subject, unless you're going to do huge amounts of manipulation afterwards, which I don't. What I do is try to step outside of direct representation through how I actually photograph the subject, rather than through post-capture manipulation. I find this to be a much more interesting way to work than to take an image and play around with it afterwards in Photoshop in order to make it into something else. That seems to me a trivial thing to do.

Shooting on film that costs £5 a sheet means I had to be a little more selective, although I think that's an advantage. What I've sometimes noticed with photographers using digital gear is that they will move on before the subject is actually ready to shoot. They'll arrive somewhere, take a number of frames and then move on. With film, the perception that you want to get it right in-camera encourages you to wait to see whether a subject is going to develop into something that's worth shooting. Sometimes it doesn't, and you walk away, but sometimes that patience pays off.

Of course, not every film user feels like that. Edward Weston once said that he wouldn't wait more than 20 minutes for a picture, because he could always go and find another one. Well, bully for him, is what I would say! I like the waiting - I like the anticipation. I like seeing what's going to happen. AP

David Ward was talking to Jon Stapley

## **Nikon:** AT THE TEMPLE OF TEMPTATION



### 0% OR LOW **INTEREST** FINANCE

- DSLR magazine, May 2013



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60mm f/2.8D Micro.  AF-S 60mm f/2.8G ED Micro.  AF-S 85mm f/3.5G VR DX IF-ED Micro.  AF-S 105mm f/2.8G AF-S VR Micro IF-ED.  200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS	£365.00 £399.00 £375.00 £609.00 £1,245.00
60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED. NIKON SPEEDLIGHTS S8-910 Speedlight.	£365.00 £399.00 £375.00 £609.00 £1,245.00
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60mm f/2.8D Micro.  AF-S 60mm f/2.8G ED Micro.  AF-S 85mm f/3.5G VR DX IF-ED Micro.  AF-S 105mm f/2.8G AF-S VR Micro IF-ED.  200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS  SB-910 Speedlight.  SB-400 Speedlight.  SB-R1C1 Close-Up Commander Kl.  SB-R1 Close-Up Commander Kl.	£365.00 £399.00 £375.00 £609.00 £1,245.00 £1,245.00 £1,245.00 £119.00 £559.00
60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS S8-910 Speedlight. S8-700 Speedlight. S8-R1C1 Close-Up Commander Ki. S8-R1 Close-Up Remote Kit. S8-R1 Close-Up Remote Kit. SU-300 Wireless Speedlight Commander.	£365.00 £399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £559.00 £269.00
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60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/3.6G VR DX IF-ED Micro. AF-S 105mm f/3.6G VR DX IF-ED Micro. AF-S 105mm f/3.6G VR DX IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS S8-910 Speedlight. S8-700 Speedlight. S8-700 Speedlight. S8-700 Speedlight. S8-R1C Iclose-Up Commander KI. S8-R1 Close-Up Remote Kit. S8-R1 Close-Up Remote Kit. S8-R2 OWIreless Remote Speedlight. MANUAL FOCUS NIKKOR AIS I. 20mm f/2.8 Nikkor.	£365.00 £399.00 £375.00 £609.00 £1,245.00 £355.00 £229.00 £119.00 £399.00 £399.00 £159.00 £159.00
60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/40 AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-701 Speedlight. SB-81C1 Close-Up Commander KI. SB-R1C1 Close-Up Commander KI. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Speedlight.  MANUAL FOCUS NIKKOR AIS I 20mm f/2.8 Nikkor.	£365.00 £399.00 £375.00 £609.00 £1,245.00 £1,245.00 £1,245.00 £119.00 £29.00 £399.00 £269.00 £159.00 £159.00 £169.00 £608.00
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60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/40 AF Micro IF-ED. NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-81C1 Close-Up Commander K. SB-81C1 Close-Up Commander K. SB-R1 Close-Up Commander K. SB-R1 Close-Up Remote kit. SU-300 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I 20mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 28mm f/2.8 Nikkor.	£365.00 £399.00 £375.00 £609.00 £1,245.00 £1,245.00 £119.00 £229.00 £119.00 £399.00 £169.00 £169.00 £169.00 £169.00 £169.00 £169.00 £161.00
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A job taking pictures for Getty Images involves far-flung places and famous faces, and there's nowhere that Dan **Kitwood** would rather be. He talks to **Jon Stapley** 

YOU COULD say there has never been a more opportune time to be a press photographer. We live in an age of insta news and instant updates, with everyone more connected around the world than more connected around the world than they've ever been. News events unfold for us in real time, with pictures flying to our phones and tablets moments after their capture. An image that might have taken a week to proliferate worldwide can now do so in a matter of hours. While this has meant even more competition in photojournalism, it has also created an environment where the best can truly excel.

Among the best is Dan Kitwood, news and features photographer for international media provider Getty Images, whose photography has won praise and accolades

photography has won praise and accolades internationally, recently including News Photographer of the Year at the Picture Editors' Guild Awards for 2012. Interested in getting the inside story on what it's like to be a press photographer, we managed to find time in between Kitwood's assignments to learn more.

'Ever since I picked up a copy of *National* Geographic and saw the world through the eyes of a photographer, I wanted to be one too and see the world in that way,' Kitwood says. 'My job is to be honest and fair in the images I create and never aim to misrepresent a situation.'

#### THE PRODUCT OF EXPERIENCE

Born in East Yorkshire in 1977, Kitwood began his career at the South West News Service, one of the UK's largest news agencies, reporting on stories in an area that included Devon and Cornwall. Three years with the agency taught him the tricks of the trade, and he says that the skills he learned during his time in south-west England were invaluable to his success at Getty.

'Patience goes a long way, as does an inquisitive eye,' he says. 'Also, you have to have the courage to use your camera in a different when everyone else is pointing their cameras at something else.'

This raises an interesting point – finding a novel way to shoot someone such as the Duchess of Cambridge, who has been photographed in the press from every conceivable angle, must be an incredible challenge for the working press photographer. Kitwood recalls a time when taking a calculated risk for a unique shot paid dividends.

paid dividends.
Earlier this year, the Catholic community was shocked when Pope Benedict XVI announced his resignation due to health reasons, the first Pope to step down since 1415. The succession of Pope Francis was made official on 13 March, and thousands of people were in attendance at Vatican City.

Among them, camera in hand, was Kitwood. 'The picture I took of Pope Francis holding up a baby [see page 24] was the result of ensuring I wasn't positioned with the other photographers – in fact, I was the only photographer in that spot with the crowd,' Kitwood recalls. 'I noticed a lot of babies, and thought that it would be a likely place for the Pope to stop and pick up one of the children. The observation paid off, as that is exactly what happened, and I got a great shot that no one else did.'

Of course, the lot of the press photographer means that he or she won't always be presented with these kinds of choices. Often they can expect to be placed in a single spot and instructed to make the best of it.

'With larger events, like the royal wedding, you are in a set position and your job really is to not mess up!' Kitwood [ explains. 'There is a lot of pressure,



### KITWOOD'S LENSES

THE NATURE of Kitwood's job demands adaptability, and this necessitates a good range of lenses to ensure he can cover all situations. A Canon user, Kitwood says he favours the company's prime lenses for most jobs.

'My favourite lenses are a 24mm f/1.4, 50mm f/1.2 and a 125mm f/2,' he explains. 'However, with news jobs you often need a longer lens, such as a 300mm f/2.8 or a 500mm f/4. During the papal conclave, I used an 800mm f/5.6 to shoot the Pope on the balcony.

It's not always that simple, though. Kitwood doesn't always find himself in clement conditions, and many photographers have found out the hard way that a harsh environment can be just as tough on the kit as they are on the person taking the photograph. 'Long lenses like the 800mm [pictured below] are not always usable if atmospheric conditions are not favourable,' Kitwood says. 'If it is too warm, the heat haze makes such a lens impossible to use.



When not in prime position, a long lens is suddenly vital

but there isn't a great deal you can do creatively other than shoot what is front of you. It's all about anticipation, good planning and, occasionally, sharp elbows.

#### **CLOSE TO HOME**

While events such as the royal wedding or the succession of the Pope were joyous occasions for thousands of people, Kitwood isn't always quite so fortunate with the stories he is required to cover. When asked what the assignment is that has affected

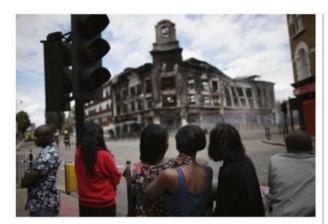
him the most in his career, there is really only one choice.

'Covering the London riots [in 2011] probably took the most out of me emotionally,' he says. 'Seeing people destroy their own neighbourhoods, including the area around Brixton, where I live in, was difficult to understand. It is hard to remain impartial when you are surrounded by such mindless violence and carnage.

Kitwood had been out the night that the riots first broke and missed the initial scenes of violence. Rushing to Tottenham



Kitwood obtained this shot by picking a different position to the other photographers



Above: This

poignant image

was printed on the

front of The New

York Times during

the London Riots

the following morning, he was confronted with the aftermath of devastation - people who lived and worked in the area struggling to process what had happened. Some of Kitwood's most subtly affecting images were taken that morning. One, showing a group of young people standing across the road from a burnt-out building (above), was published on the front page of The New York Times the following day.

'That was one of the first images I took of the scene,' Kitwood recalls. 'Like me, the people there seemed as if they had just arrived and were trying to comprehend the situation. They were completely shocked, as was I!

Kitwood stayed on for several days to photograph events in Brixton and Croydon as they unfolded, and captured some truly shocking imagery from the midst of the troubles. He speaks highly of the conduct of police during this difficult time.

'Like me, the people there seemed as if they had just arrived and were trying to comprehend the situation. They were completely shocked, as was I!

#### THE ROAD TO SUCCESS

Many a press photographer works alone, and Kitwood says this is where he is happiest. For those who want to follow in his footsteps, what is absolutely key is earning the trust of employers. A firm such as Getty will have to have the confidence that if you are in a situation, whether it's a religious ceremony or a violent riot, you alone will have the skill and confidence to get the shot.

'Being put in that position of trust is the result of everything you have done leading up to that point,' says Kitwood. 'As I mentioned before about cutting your teeth at local newspapers or regional agencies, everything you learn during those years means that you don't mess up.'

'Or at least,' he adds, 'touch wood, I haven't yet.' AP



Kitwood met this boy in a West Ham barber's shop while illustrating a census report



### A ROYAL AFFAIR

WHILE the image associated with press photographers is often of frenetic, non-stop shutter clicking, sometimes a situation will require them to be a little more selective. When Pope Benedict XVI visited the royal family in Scotland, Kitwood was instructed not to take too many photographs from his vantage point inside the Palace of Holyrood House in Edinburgh, so he had to do some careful planning.

'The shot of the Queen and the Pope with Prince Philip coming up the stairs behind [see above] was one of three images that I took,' he says. 'I had a good hour or so to think - or perhaps overthink the picture I wanted to take.

As royals and pontiffs can't be relied upon to stop and pose for photographs, Kitwood knew he would have to work fast in order to get the shot he wanted. 'I would have about 10 secs to take the image,' he explains, 'so I decided on a wide picture with the guard on the left-hand side. It showed the opulence of the surroundings that other pool positions [places where press photographers are permitted to set up] wouldn't have.

Of course, the best-laid schemes of mice and photojournalists often go awry, and when the big moment arrived Kitwood found himself feeling the pressure.

'I panicked after three seconds, put my camera down and smiled as they walked by,' he ruefully recalls. 'Fortunately, I got the picture I wanted, which I believe was published on the front of the Financial Times the next day."

To see more of Dan Kitwood's images, visit his website at www.dankitwood.com

# The sum of its parts

'Teardown' photographer **Todd McLellan** discusses the painstaking process behind his images of disassembled classic designs. He talks to **Jon Stapley** 

YOU PROBABLY pride yourself on knowing how your camera works. It's part and parcel of being an enthusiast photographer - knowing what will happen when you press each button. But how deep does that knowledge run? If you were presented with the parts of your camera, laid out like a Lego kit, and asked to rebuild it, you'd probably find yourself more than a little stumped. What about the iPads on which some of you are reading this? If one were taken apart, piece by piece, would you be able to put it back together again?

Considering the increasing extent to which we rely on our technological consumer products, we often take a rather laissez-faire attitude to understanding how they're built and how they work. It's an odd relationship, and one that photographer Todd McLellan has found his own way of documenting.

Things Come Apart, his new book published by Thames & Hudson, is a photographic project that is simpler to explain than it is to execute. Everyday objects, from digital watches and record players to a piano and even a light aircraft, are photographed after being taken apart, their constituent components laid bare. It explores the nature of our relationship with consumer products - and seeing objects we use every day in this gutted state seems almost perverse. We're bombarded so relentlessly with messages stating the immense consumer value of an iPad that seeing one disassembled seems wrong.

The project had its genesis in McLellan's childhood, when a desire to see the seats inside a toy car resulted in him executing some blunt surgery with a hammer. Although the process would subsequently become more refined, this insatiable desire to pull things apart and see how they worked was what drove McLellan towards his photography.

'I started with the "classic" designs and the more mechanical objects,' says McLellan. 'They were disposed of, yet still worked. They were old, and not as relevant in today's society as they were back in the day. The one thing that didn't change was the fact that they still did the job for which they were originally designed. Currently, objects are not made in the same way.

#### STOP, DROP AND ROLL

Most of the objects in the book are presented twice - once with their parts laid out in orderly rows, and once with the same parts jumbled together in disarray. It's a neat little device that explores the simultaneous order and chaos of complex machinery. Before beginning the photograph, McLellan dismantled the objects himself - an act he feels is a vital step.

'It was important that I did the process from beginning to end,' he explains. 'Without knowing how the object came apart, I wouldn't know how to lay it out. The pieces are organised in the way they came apart.'

McLellan favours a Hasselblad 555ELD body with a Phase One digital back and Zeiss lenses attached. He places the camera directly over the disassembled objects, feeding the shot directly into his computer, which allows him to make adjustments as he goes. Illuminating the shot on either side of the set-up is Broncolor Scoro flash packs with 3200J heads

'It's actually a pretty simple lighting set-up compared to some of the other shoots I do,' he savs.

Once the layout shots were complete, then came the task of the chaotic 'drop' shots. I gathered the pieces together, dropped them from the ceiling and froze the frame,' says McLellan. 'The falling images were captured in a few different shots and layered together in post-production.'

#### A SINGULAR SHIFT

It can't be denied that there has been a fundamental shift in the way things are put together. As microprocessor technology advances, the workings of our gadgets become increasingly abstract. Compare, for instance, the disassembled 1964 Smith-Corona typewriter and a 2011 iPad 2 in McLellan's book. There is something tangible about the typewriter - we can see how its parts fit together, and appreciate the mechanical process that leads to its function. By contrast, the iPad, unless we're experts in microchip technology, is practically unfathomable.

There is also a 10kg difference,' says McLellan. 'There is definitely something Digital SLR Camera, 2012. Sony Component count: 580

'There is definitely something more tangible to the typewriter. It was the one reason that I stayed away from working with new technology for so long'

more tangible to the typewriter. It was the one reason that I had stayed away from working with new technology for so long. It becomes less about how things moved on the inside, but more about how it was designed to fit everything in such a small package.

Few people would likely suggest that these advancements are a bad thing - you're hardly going to see many people attempting to change their iPad for a typewriter. Yet at a time when our understanding of technology seems to be decreasing in inverse proportion to our dependence on it, we should always seek to encourage people like McLellan who are inflicted with the need to pull things apart to understand how they work. It's something worth bearing in mind if you happen to catch your child smashing their toy car with a hammer. AP

Things Come Apart: A Teardown Manual for Modern Living by Todd McLellan, Thames & Hudson, £19.95, hardback, 128 pages, ISBN 978-0-500516-76-8



# THE NEXTLEVEL

The JVC Procision GC-PX100 is a feature-packed digital camera that offers a professional level of control whether you're shooting stills or videos

ith technology marching forward at an unrelenting pace, it seems as though every month we're confronted with a new way in which we can capture our stills and moving images. Not only that, but recent technological developments mean that it's now possible to share the images with our intended audience in ways never before possible. What's rare, however, is a device which not only combines

a broad range of capture and sharing technology, but does so to a professional specification – and that combination is what makes the new JVC GC-PX100 stand out from the crowd.

The combination of a 1/2.3in 12.8MP back-illuminated CMOS sensor, F1.2 GT lens and 10x optical zoom not only offers great versatility for video capture, but also promises excellent stills quality too.

The GC-PX100's video capture capabilities are second to none, with progressive Full HD video capture offered at 1920 x 1080 / 50p. The accompanying Procision technology enables a 36Mbps data transfer speed that not only allows for high-quality stills capture, but also high-speed video capture of up to 500fps. We've taken a closer look at the GC-PX100 right here, but for more information visit www.ivc.co.uk/gc-px100







The GC-PX100's bread and butter is video capture, and it's in this area where it really excels. It offers Full HD 1920 x 1080 / 50p capture - the progressive nature of the capture means that each image is a single high-resolution frame, as opposed to the lesser interlaced alternative. Furthermore. the model features a blisteringly fast 36Mbps image processing speed, facilitating the capture of large amounts of data with ease.

#### 12MP STILLS CAPTURE

As well as being able to offer burst mode capture of still images while shooting video, the GC-PX100 also supports conventional stills capture at 12MP in the Ultra Resolution mode. The stills capture is supported by the aforementioned F1.2 lens alongside the 1/2.3in backside illuminated CMOS sensor.

One of the benefits of the GC-PX100's video camera heritage is the support for a host of different file formats. These include AVCHD 2.0-compliant video, MPEG-4 and .MOV formats, including iFrame compatible 720p. Also supported is the non-compressed Linear PCM format for highest quality in certain post-production situations. As a result you'll be able to capture video to suit virtually any codec needed, and as such benefit from the support of a wide variety of post production editing tools.



#### WI-FI CONNECTIVITY

The GC-PX100 features Wi-fi connectivity that not only supports wireless transfer of images but also a host of advanced functionality in conjunction with the free "JVC CAM Coach" application (available for smartphones and tablets, on both iOS and Android platforms). This functionality allows you to annotate video on a tablet or smartphone, as well as simultaneously playback a pair of videos that you've already transferred from the GC-PX100. You can even annotate a score on top of any sporting events you may be recording.





Mark Voce
Over the rooftops of Halifax, West Yorkshire
1'The afternoon train departs and heads out of town,
over the viaduct, past rows of terraced houses, mills
and chimneys so stereotypical of a northern factory
town,' says Mark
Panasonic Lumix DMC-GX1, 14-45mm, 1/160sec at f/5.6,
ISO 160, 1.2 hard ND grad

Martyn Button 800 Milliseconds, near Newark-on-Trent,

Nottinghamshire
2 'I had to wait for several trains and try different shutter speeds each time to see which captured the speeding trains best,' says Martyn Canon EOS 20D, 17-40mm, 0.8sec at f/8, ISO 400, tripod,

cable release

**Graham Hobbs** The 08:30 from Hamworthy

crosses Holes Bay, Poole, Dorset 3 The sun was not high enough for the 8am train, but the raking light half an hour later allowed just enough motion blur for the train to make the contrast with the wreck complete without totally blurring out its distinctive livery,' says Graham
Pentax K10D, 18-55, 0.3sec at f/22, ISO 100

#### Rohan Reilly

Ely Train Station, Cambridgeshire 4 Rohan says: 'This image was taken while changing trains on a misty day in December. The various lines and striking lamps leading into the thick fog captured my attention' Canon EOS 4500, 50mm, 1/200sec at f/8, ISO 100





AP publishes more reader photographs than any other photography magazine



# Landscape Photographer of the Year

With the final deadline for the 2013 Take a view With the final deadline for the 2013 Take a view Landscape Photographer of the Year competition fast approaching, time is of the essence for ambitious landscape photographers. This is the competition's seventh successful year, and *Amateur Photographer* has been a supporter since the beginning. The event is being held in association with Network Rail for the fourth time, and there will again be a special award for the best image of the British rail network. In 2012, Graham Hobbs won the Network Rail Lines in the Landscape award for his image of the 08:30 from Hamworthy crossing Holes Bay (see above). Graham won a flight in Network Rail's inspection helicopter – a prize that is also on offer

inspection helicopter – a prize that is also on offer to this year's winner. Take a look over the next few pages to see images from the photographers who were shortlisted for the Network Rail award in 2012.

If you are looking for inspiration, there is still time to visit an exhibition of selected successful images from the past six years, which is currently touring Britain's busiest stations.

The closing date for this year's competition is 4 July 2013, with the best entries from 2013 being displayed at the National Theatre in London from 7 December 2013.

For more details about entering and the exhibitions, visit www.take-a-view.co.uk.



Gethin Thomas
Railway Arches,
Digbeth, Birmingham
1 'This scene was spotted on a photo walk around Digbeth in Birmingham,' says Gethin.' I was struck by the receding arches and how they were perfectly lit in the morning sunshine. The light was coming from just the right angle to emphasise all the textures and colours in the brickwork' and colours in the brickwork' Canon EOS 1000D, 18-55mm, 1/100sec at f/8, ISO 100

David Breen
Energetic Toon,
Newcastle upon Tyne
2 The Castle Keep has
an impressive standing
overlooking the quayside and
Central Station, which is a
perfect location from which to
make this image,' says David.
'Rail also features heavily
in the region's past and adds
so much to the "energy"
Canon EOS 5D Mark II, 24mm,
3-image panorama, 0.6 ND grad





**Jack Beeston** Crossing the Border, Berwick-upon-Tweed,

Northumberland
3 Jack says: 'To celebrate the
175th anniversary of the Royal
Borders Bridge at Berwickupon-Tweed, the 28-arched architectural masterpiece was spectacularly illuminated in myriad colours to show the structure in all its glory' Sony Alpha 450, 16-80mm, 10secs at f/5.6, ISO 400

**Claire Carter** Barmouth Bridge,

Wales
4 'This shot is of Barmouth
Bridge taken at dawn from the
sands below as a train passes
with the carriage lights on,'
says Claire. 'I set a long
exposure to give a sense
of movement' of movement'
Canon EOS 5D Mark II, 16-35mm,
8secs at f/10, ISO 100







**Hilary Barton**The Princess Elizabeth salutes Queen Elizabeth, London

1 'This photograph, taken near
Battersea Bridge, shows the start of
the Royal River Pageant on 3 June
2012,' says Hilary. 'It was a thrilling
and emotional moment!'
Canon PowerShot G12, 30.5mm,
1/320sec at f/4.5, ISO 80

Vale of Edale, Derbyshire
2 Kasia says: 'I noticed this train
while walking from Mam Tor to Lose
Hill on a sunny February afternoon. It
reminds me of a colourful caterpillar
on a green leaf with prominent veins – the dry stone walls' Nikon D700, 70-300mm, 1/320sec at f/8, ISO 200





**Graham Roose** Winter sunset at Ribblehead Viaduct,

North Yorkshire 3 Twas expecting a steam-hauled train at around sunset, hauled train at around sunset, so I decided to sit and wait,' says Graham. 'The sun was shining intermittently into my camera lens. When the train arrived, I was pleased that the sun stayed behind the clouds and thus reduced the flare into the lens' Canon EOS 5D Mark II, 24-105mm, 1/400sec at f/4, ISO 400

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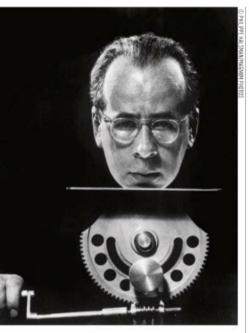


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### Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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# Albert Einstein, 1947



Above: Philippe Halsman's 1954 self-portrait

Right: Albert Einstein at his home in Princeton, New Jersey, 1947

#### Philippe Halsman's powerful portrait captures Albert Einstein as he reflects on his life's work, writes **David Clark**

IN 1947, Philippe Halsman travelled to Princeton, New Jersey, in the USA, to visit the Nobel Prize-winning theoretical physicist and mathematician Albert Einstein at his home. Einstein, then aged 68, was a friend of the Halsman family and it was primarily

Einstein had long been recognised as one of the most original and innovative thinkers of the 20th century. His achievements included devising the general theory of relativity in 1916, which became the foundation of modern physics. He is most often associated with the formula E=mc2, a concept that ultimately led to the development of nuclear fusion and nuclear weapons.

In 1939, Einstein wrote to President Roosevelt, warning him of the imminent danger of other countries, particularly Germany, producing atomic bombs. This led to America's own nuclear weapons programme and the atomic bombings of Hiroshima and Nagasaki in 1945.

Einstein was widely celebrated for his genius, but didn't enjoy being photographed and disparagingly referred to photographers as 'light monkeys'. Halsman nevertheless recognised the potential importance of photographing him and hoped he could use his friendship to persuade Einstein to sit for a portrait.

Halsman was then 41 and an accomplished and imaginative fashion and portrait photographer. He had begun his career in Europe, working for magazines such as Vogue and Vu, and was established as one of the main photographers on Life magazine.

However, on two earlier occasions his future had been in the balance and at both times Einstein had intervened to help him.

The first time was in 1928, when the 22-year-old Halsman had been on a holiday to Austria's Tyrolean Alps with

his family. During a walk in the mountains, Halsman's father, Max, was killed. Halsman was convicted of the killing on circumstantial evidence and sentenced to ten years' imprisonment, which was later reduced to four.

The lack of hard evidence, plus Austria's widespread anti-Semitism at the time, led several prominent intellectuals, including Einstein and Sigmund Freud, to campaign on Halsman's behalf. After two years he was pardoned and released.

Ten years later, when the German Army invaded France, Halsman's family fled to America, but as a Latvian citizen he could not get a visa to join them. He escaped to Marseille, where he waited for several months. When Einstein heard of his plight he used his influence to get Halsman an emergency visa to enter the USA.

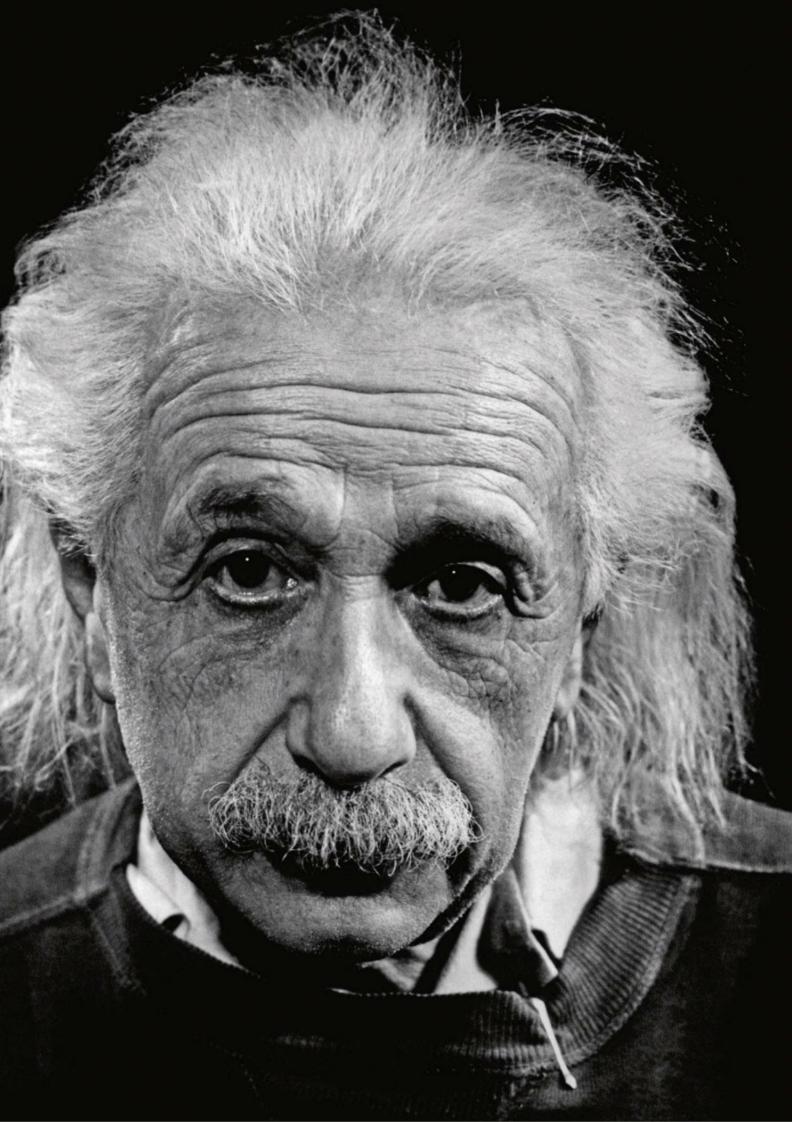
By the time he visited Einstein in 1947, Halsman had photographed major figures, including painters Marc Chagall and Salvador Dali, and Hollywood stars such as Frank Sinatra, Humphrey Bogart and Lauren Bacall. Nevertheless, he confessed to feeling anxious about this particular portrait session.

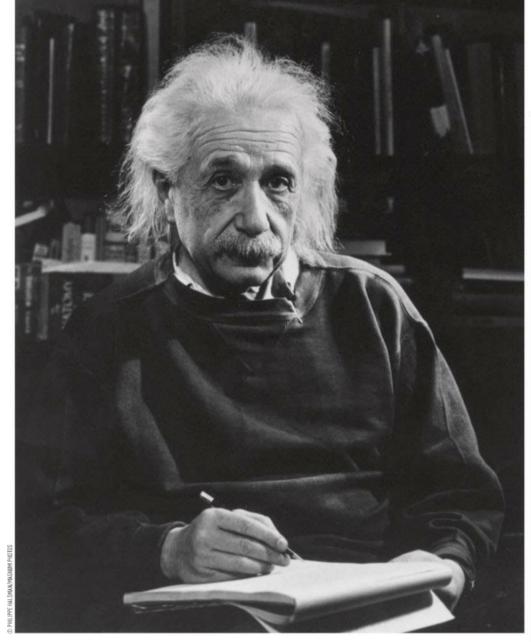
'I admired Albert Einstein more than anyone I ever photographed, not only as the genius who single-handedly had changed the foundation of modern physics, but even more as a rare and idealistic human being," he later wrote in his book Sight and Insight. 'The question of how to capture the essence of such a man in a portrait filled me with apprehension.

However, after tea he was given permission to set up his camera and floodlights in Einstein's study. Halsman was using a medium-format twin-lens reflex camera, which he personally designed and had built by a cabinet maker.

Einstein sat down and Halsman photographed him while he was writing out some mathematical







calculations. As Halsman worked, Einstein began talking. 'He spoke about his despair that his formula E=mc<sup>2</sup> and his letter to President Roosevelt had made the atomic bomb possible, that his scientific search had resulted in the death of so many human beings,' Halsman later recalled.

Einstein asked him if he knew that some highly influential Americans were demanding that their country should drop an atomic bomb on Russia before they had time to develop their own nuclear weapons. 'With my entire being,' Halsman continued, 'I felt how much this infinitely good and compassionate man was suffering from the knowledge that he had helped to put in the hands of politicians a monstrous weapon of devastation and death.

'He grew silent. His eyes had a look of immense sadness. There was a question and a reproach in them. The spell of this moment almost paralysed me. Then, with an effort, I released the shutter of my camera. Einstein looked up, and I asked him, "So you don't believe that there will ever be peace?'

"No," he answered. "As long as there will be man there will be wars."

The powerful, tightly framed portrait Halsman captured at that moment showed Einstein looking directly at the lens with a deeply sombre and world-weary expression. Halsman's lighting captured every line on his face, while his long white hair contrasted starkly with the dark background.

The portrait has since become the definitive image of Einstein in his later years. It fulfilled Halsman's own description of a portrait as being 'the testimony of how [a] person looked and what kind of human being he was.' It was widely published, most famously being used on a US postage stamp in 1966 and on the cover of a special issue of *Time* magazine in 1999, which named Einstein as 'The Person of the Century'.

Einstein himself, however, gave the portrait only limited approval. 'I dislike every photograph taken of me,' he said. 'However, this one I dislike a little bit less." AP

#### **FURTHER INFORMATION**

Books Philippe Halsman: A Retrospective by Jane Halsman Bello and Steve Bello. Halsman at Work by Yvonne Halsman and Halsman: Sight and Insight are all out of print, but used copies are available on www.amazon.co.uk

**Websites** The official Philippe Halsman website is philippehalsman.com and it includes a wide range of his images, biographical information, information on upcoming exhibitions and print sales.

An alternative portrait of Einstein from the 1947 session

# **Events of 1947**

#### 21 February

American inventor Edwin Land demonstrates the Polaroid Land Camera, the world's first 'instant' camera, to a meeting of the Optical Society of America in New York

#### 1 March

The International Monetary Fund (IMF) begins its financial operations with the aim of bringing growth and economic stability to the post-war world

#### 14 March

After an unusually harsh winter in Britain, a thaw begins that causes widespread flooding

#### 16 April

Bernard Baruch, an American financier, makes the first use of the term 'Cold War' to describe post-war tensions between the USA and the Soviet Union

#### 7 July

An airborne object crashes near Roswell in New Mexico. Some claim it was an extraterrestrial spacecraft and the event later becomes one of the most famous UFO incidents

#### 14-15 August

The Partition of India results in the countries of Pakistan and India gaining independence from the British Empire

#### 24 August

The first Edinburgh International Festival of the Arts opens

#### 18 September

In the USA, the National Security Act of 1947 becomes effective and creates the United States Air Force, the National Security Council and the Central Intelligence Agency

#### 20 November

Princess Elizabeth (later Queen Elizabeth II) marries the Duke of Edinburgh

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#### GRADIENTS

Light Grey Graduated Dark Grey Graduated ND8 Grad 3 Stops ND8 Grad Hard Cut Light Blue Graduated Dark Blue Graduated Cool Blue Gradient Light Green Graduated Dark Green Graduated Light Mauve Graduated Dark Mauve Graduated Light Red Graduated Dark Red Graduated light Tobacco Graduated Dark Tobacco Graduated Light Fog Graduated Strong Fog Graduated Light Yellow Graduated Dark Yellow Graduated Light Sunset Graduated Dark Sunset Graduated

#### POLARIZERS

Linear Polariser Filter Circular Polariser Filter

#### **NEUTRAL DENSITY**

Neutral Density 2 Neutral Density 4 Neutral Density 8

Star x 4

#### STARS AND DIFFRACTIONS

Star x 6 Star x 6 with centre spot Star x 8 Difraction 2x Difraction 36x Difraction 4x Difraction Star 4 Difraction Star 8 Difraction Square



Close Up 1 Close Up 2 Close Up 4 Split Field

#### **MULTI IMAGE AND SPEED**

Multi Image 3 Multi Image 5 Multi Image 7 Speed

#### COLOURS

20 x Polyester colour set Yellow Orange Green Red Sepia Sky



20 x Wratten polyesters set ROA ROB 80C 81A 81B 81C 82B 220 85B 85C FIB FLD FLVV

#### **DOUBLE EXPOSURE AND MASKS**

A Double Exposure A Double Mask 1 A Double Mask 2



#### DIFFUSERS AND FOGS

A light Diffuser A Strong Diffuser A Fog A Fog 2

#### NETS

Net Blue Net Grey Net Green Net Orange Net Red Net Violet Net White

Oval Spot Blue



#### **SPOTS**

Oval Spot Clear Oval Spot Grey Oval Spot Red Oval Spot White Spot Blue Spot Clear Spot Grey Spot Green Spot Orange Spot Red Spot Violet Spot White Wide Spot Blue Wide Spot Clear Wide Spot Grey Wide Spot Green Wide Spot Orange Wide Spot Red Wide Spot Violet Wide Spot White



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#### GRADIENTS

Light Grey Graduated Hard Edge Dark Grey Graduated Dark Grey Graduated Hard Edge GG4 ND8 3 stop Grad GG4 ND8 3 Stop grad Hard Edge Light Blue Graduated Dark Blue Graduated Cool Blue Graduated light Green Graduated Dark Green Graduated Light Grey Graduated



Light Mauve Graduated Dark Mauve Graduated Light Red Graduated Dark Red Graduated Light Tobacco Graduated Dark tobacco Graduated Light Yellow Graduated DarkYellow Graduated Light Sunset Graduated Dark Sunset Graduated

#### POLARIZERS

Linear Polariser Circular Polariser

#### NEUTRAL DENSITY

Neutral Density x 16 (Glass) Neutral Density x2 Neutral Density x4 Neutral Density x8 Neutral Density x8 (Glass)

#### INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

#### STARS AND DIFFRACTIONS

Starburst x4 Starburst x6 Starburst x8 Difraction 2x Difraction 36x Difraction Double Halo Difraction Halo Difraction 4x Star Difraction Filter DS8 Difraction Sauare



#### **CLOSE UP FILTERS**

Close up +1 Close Up +2 Close Up +4 Split Field

#### COLOURS

Yellow Orange Green Red Skylight Sepia

#### **DIFFUSERS AND FOGS**

Light Diffuser Strong Diffuser Light Fog Strong Fog

#### **CONVERSION FILTERS**

80B 80C 81A 81B 81C 82A 82B 85A 85B 85C FLD



Solar Eclipse Filter

#### SPOTS

Blue Clear Spot Glear Spot Green Clear Centre Spot Grey Clear Spot Orange Clear Spot Clear Oval Spot Grey Oval Spot White Oval Spot Red Clear Spot Violet Clear Spot White Clear Spot





## 100 MM FILTERS GRADIENTS 100 X 125MM

Light Grey Graduated Dark Grey Graduated Light Grey Hard Edge Dark Grey Hard Edge ND 8 three stop Geads ND 8 three stop hard edge Grad Light Blue Graduated Dark Blue Graduated Light Green Graduated Dark Green Graduated Light Tobacco Graduated Dark tobacco Graduated Light Sunset Graduated Dark Sunset Graduated



#### **NEUTRAL DENSITY**

Neutral Density 2 Neutral Density 4

#### **DIFFUSERS AND FOGS**

Diffuser Light Diffuser Strong Fog Fog 2

#### COLOURS

Yellow Orange Red Green Sepia Skylight



#### **CONVERSION FILTERS**

80A 80B 80C 81A 81B 81C 82A 82B 82C 85A 85B 85C FIB Spot Clear

Spot Oval Spot White



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# APTestbench SIX OF THE BEST APTHE BEST

Twice a month we test of six of the best **accessories** on the market

# Sling backpacks

Convenient, accessible and secure, sling bags are becoming the go-to option for more and more travelling photographers. **Jon Stapley** rounds up the best

## Manfrotto Brio-10 Stile Plus Sling

Around £49.95



The Manfrotto Brio-10 Stile Plus sling features a protective removable holder for a smaller camera, which can be fixed to the bag's main interior via Velcro flaps.

Designed to take a mirrorless camera with an attached zoom lens and one additional lens, the insert's plastic shell ensures that the equipment won't get jostled by other items in the bag's main pocket. An additional pocket provides space for an 11in laptop. While the main pocket has ample space (36x23x14cm), the lack of dividers and padding mean we wouldn't recommend using it for higherspec gear or kit that can't take a knock or two. This bag is a better option for mirrorless or compact users who will be able to make use of the insert.

#### Kata 3N1-10

Around £72



The '3N1' of this bag's name refers to its triple functionality. With two straps that can be stored

away in a rear pocket, it can be used as a left-shoulder sling, a right-shoulder sling or converted into a full backpack with both straps crossing the user's chest in an 'X' position. The bag features a spacious bottom pocket with Velcro modular dividers. additional zip pockets on the sides and a top pocket with useful compartments for smaller accessories. Kata has designed the bag to take a DSLR with mid-range zoom lens, and this arrangement should leave space left over in the bottom pocket for extra lenses or a flash unit.







The Lowepro Transit Sling 250 AW is a brand-new release. Velcro dividers in the bag's main pocket attach to the inner lining of the

flap and allow it to be opened just halfway, if so desired, giving access to the top half of the pocket only. This is a nicely convenient little bit of extra security, allowing photographers to grab any loose items they may need out of the top of the bag while keeping camera gear in the lower half hidden from prying eyes. The Transit Sling also features a quick-access side pocket. Spacious enough for pro kit without being overly bulky, this bag a worthy recipient of our Best in







# ThinkTank Sling-O-Matic 30

Around £155

www.snapperstuff.com



Although the Sling-O-Matic's rectangular shape is initially somewhat offputting, it's actually key to the bag's most innovative feature. The strap is affixed to a set of steel rails on the top of the

bag that allow it to slide onto the opposite side, thus allowing the user to transfer which shoulder he or she wears it on. It's a nice idea, although it requires the bag to be symmetrical and therefore necessitates the boxy shape that makes it a little uncomfortable to carry. However, it does have 28x41x14cm of interior room to play with and space for a 15in laptop.

# Vanguard UP-Rise II 43

Around £79.99

www.vanguardworld.co.uk



The UP-Rise II 43 is Vanguard's largest sling bag that can take a pro-sized DSLR with space for several smaller lenses and accessories. The main pocket is accessed via the front, but the bag also features a guick-access opening on the

side, which is secured with zips, Velcro and a newly designed quick-open plastic buckle. We were quite impressed with this buckle – it felt very secure when closed, but sprang easily open when required. We were comfortably sure that there would be no danger of the quick-access pocket working itself open accidentally. Comfortable and practical, this is a great product that should suit any photographer.



#### Tamrac Jazz 76 Around £34.99

www.tamrac.co.uk



The smallest bag on test, the Jazz 76 from Tamrac is ideal for photographers with a lighter load. Users of compact

and mirrorless cameras should find the 19x11x20cm bottom pocket amply sized for their needs, with an additional top pocket for storage of miscellaneous small accessories, and a mesh pocket for memory cards and batteries. Velcro dividers in the bottom pocket allow the user to divide the space up appropriately. The bag sits very comfortably – its strap is thin but decently padded, and it is unlikely anyone would load it to the point where it becomes uncomfortable. Compact and convenient, this is a great option for light travellers.

## FORTHCOMING TFSTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Lightroom 5 Beta

Martin Evening looks at the new features in Adobe Photoshop Lightroom 5 Beta and how these affect photographers. AP 29 June

#### Leica M

We appraise this £5,000, 24-millionpixel digital rangefinder to see if it is really worth the asking price.

#### Samyang T-S 24mm f/3.5 ED AS UMC tiltand-shift lens

We put this reasonably priced tilt-andshift lens to the test

#### Panasonic Lumix DMC-LF1

We test Panasonic's new premium travel compact with 28-200mm equivalent zoom lens AP 13 July

#### TESTBENCH: SIX OF THE REST

Vincent Oliver rounds up six of the best baryta inkjet papers on the market today

P 13 July







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We find out whether the **Ricoh GR's** 16.2-million-pixel, APS-C-sized sensor in the tried-and-tested Ricoh GRD body – not to mention its £600 price tag – could give the Nikon Coolpix A and Fujifilm X100S a run for their money



**ONE OF** my favourite compact cameras of all time is the Ricoh GR1 35mm film camera. It had a slim, understated design and an excellent 28mm f/2.8 lens – the chief reason why it was loved by enthusiast photographers around the world. The GR1 was so successful that four further GR models appeared, along with a budget version, the R1.

With the advent of digital photography, Ricoh then introduced the GR Digital, with a full complement of manual and automatic exposure modes, as well as a fixed 24mm equivalent lens, that once again made the GR series extremely popular among enthusiast photographers. However, the GR

Digital compacts use only small, compactcamera-sized sensors, and although the cameras produced excellent image quality, they cannot compare with the larger APS-C or full-frame sensors of a DSLR.

Given that manufacturers made compact cameras with lenses that could cover a 35mm film frame, I often used to wonder why they did not produce more compact-sized digital cameras that used larger imaging sensors. The main reason for this has always been cost, but in the past year or so the situation has started to change.

The Fujifilm FinePix X100 compact camera marked something of a turning point for the industry. Although previously the Sigma DP1, Leica X1 and X2 had offered large, APS-C-sized sensors, the X100, with its vintage rangefinder style, really captured the public's imagination. This camera then paved the way for Sony's impressive Cybershot DSC-RX1, the first digital compact to feature a full-frame sensor. Since then, we

### AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- 18.3mm (28mm equivalent) f/2.8 lens
- GR Engine V processing system
- 1sec start-up time 3in, 1.23-million-
- dot LCD screen ISO 100-25,600
- Built-in -2EV
   ND filter
- Street price around £599

have also seen the launch of the Fujifilm X100S and, even more recently, the Nikon Coolpix A, both of which feature APS-C sensors and fixed lenses. Where once only one or two compacts had a large sensor, there is now a choice of almost half a dozen.

Ricoh's latest model in its GR series joins this group of premium compact cameras. While it retains the style of its predecessors, it uses a larger 16-million-pixel, APS-C-sized sensor that is not fitted with an antialiasing filter, which should mean that fine details produced by the fixed 18.3mm f/2.8 lens will be extremely sharp.

In addition to all the exciting features and promise of the new Ricoh GR, what is perhaps of even more interest to enthusiast photographers is its price. With a recommended retail price of just £599, the Ricoh GR is the most affordable camera in this market to date.

#### **FEATURES**

The main feature of the Ricoh GR is its 16.2-million-pixel, APS-C-sized CMOS sensor. As already mentioned, the GR's sensor does not have an anti-aliasing filter, which means the camera should produce slightly sharper images than if such a filter were present.

The sensor is paired with an 18.3mm f/2.8 lens, offering the equivalent focal length of a 28mm lens on a full-frame camera. What is interesting here is that the GR's lens and sensor are virtually identical in specification to those of Nikon's Coolpix A. Given that there is a £400 difference in price between the Nikon and Ricoh cameras, there will be many enthusiast photographers who will be eager to find out whether the Ricoh GR can match, or even outperform, the more expensive Nikon model

I find the 28mm focal length to be a little restricted for general use, as it is too wide for portraits, street photography and many landscape images. Thankfully, the Ricoh GR has a built-in crop mode that uses only a portion of the overall image to produce the same field of view as a 35mm lens on a full-frame camera. Due to the 35mm mode effectively cropping the full-resolution images from the camera, any shots captured in this mode are at a reduced resolution of 10 million pixels.

One thing I have always liked about Ricoh digital cameras is the huge range of options within the menu system, and the new Ricoh GR is no exception. As well as the 35mm crop mode and native 3:2 aspect ratio, there is also the option to use either a 4:3 or 1:1 aspect ratio. Of course, each of these modes will again reduce the resolution of the images.

Raw shooting is possible, and these images can be captured simultaneously with JPEGs. That the Ricoh GR saves its raw images as DNG files should prove a huge benefit to many photographers.



Anyone who has photographed fields of oilseed rape will know it is difficult for a camera to really capture detail among the mass of yellow flowers, but the Ricoh GR does this very well

This means the raw files can be opened in virtually any raw-conversion software, and it should ensure both forward and backward compatibility with any future software.

#### **BUILD AND HANDLING**

The Ricoh GR's design is somewhat utilitarian, with the focus on making a comprehensive but easy-to-use camera. rather than a stylish or flashy one. In this

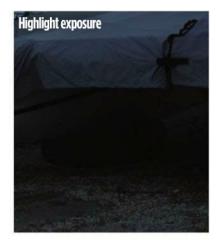
regard, it looks virtually identical to many of the other enthusiast Ricoh digital cameras we have seen over the past few years.

The camera consists of a simple black magnesium-alloy body, which keeps the camera fairly light and sturdy. A slight handgrip thickens the left-hand side of the body, and offers the photographer enough purchase for a secure hold while still keeping it slim enough to slip into a coat pocket.

The button layout and design are very functional. Located on the camera's

# FEATURES IN USE ACCESSO







top-plate are an on/off switch, the shutter button, a mode dial and the control wheel. On the rear of the camera is a selection of buttons that we would expect to find on most compact cameras.

The GR does have two interesting controls, though. On the top right of the camera's rear is a zoom control, just as we would expect to find on any other compact camera. However, as the lens is fixed in this case, the plus and minus buttons instead control exposure compensation when in shooting mode, and zoom into the image when in review mode. I found this control very simple to use, and in fact it was probably easier than using a dedicated exposure-compensation dial that would be found on the top of a camera such as the Fujifilm X100S.

A jog control switch is also included on the rear of the Ricoh GR. This button is capable of doing a number of things, such as controlling the ISO sensitivity with a quick tap left or right to increase or decrease the currently selected sensitivity. As with the exposure-compensation control, this makes it extremely easy to change the ISO sensitivity in different situations.

The jog control can also be pushed in to overlay a menu on the rear screen. There are five items on this menu, including AF and metering modes, and image style. Each of these five items can be individually selected by the user, making it an excellent quick menu system.

A simple switch on the rear of the camera changes the AF mode between continuous





AF, and single AF with AF-L or AE-L, and

The GR has an impressive sensor that can recover a lot of detail in shadow areas. This can be seen in the image above, which has been brightened by +4EV in Camera Raw. Areas that look lost, such as the tread in the

tyre under the

significant detail

boat, actually show

create the preview on the camera's LCD screen when shooting raw. If the image appears too bright on the rear screen, remember that the raw image will actually be slightly darker.

In trickier lighting, centreweighted and spot metering are also available.

8/10

#### **AUTOFOCUS**

Unlike the Nikon Coolpix A and Fujifilm X100S, the Ricoh GR relies solely on contrast-detection AF to focus the lens. This means that the camera focuses steadily overall, but lacks the snap that a phasedetection AF system provides. That is not to say that it is slow; given the subjects that are likely to be photographed with the Ricoh GR. it focuses at an acceptable speed.

That said, there are a number of different autofocus modes that can increase the focusing speed depending on the subject. The multi-AF mode is a basic autofocus mode that selects the point of focus with no user input. Spot AF uses a focusing point that is by default in the centre of the frame, and is the mode I would expect most photographers to use. Photographers requiring a little more accuracy can switch to pinpoint AF mode, which is similar to spot AF, but with a smaller focus area for more precise results. For subjects moving at a moderate pace, or photographers who like to focus and recompose, subject-tracking AF is also available. Although this mode is not as responsive as I have seen on other cameras, it is fast enough considering the subjects most likely to be photographed with this camera.

For photographers who do require the Ricoh GR to be ready to shoot at a moment's notice, there is a snap-focus mode. When set to this, the lens is automatically focused to a set distance of between 1m and 5m. When using snap focus, or the alternative infinity-focus mode, the lens remains at a fixed focus distance and the image is taken almost immediately after the shutter button is fired. By carefully selecting the aperture, and therefore the depth of field, this mode should allow documentary and street photographers to preset their camera and quickly get the shots they want.

Manual focusing is also available, but as with most other compact cameras this mode is best used when photographing still subjects in a set environment. It simply isn't fast enough to use out in the field.

#### **DYNAMIC RANGE**

Like many of the other cameras with 16-million-pixel, APS-C-sized sensors that we have seen in the past few years, the Ricoh GR has a very good dynamic range. When editing the raw images, highlight details can be recovered within a reasonable tolerance, and there is a lot of information in very dark shadow areas. In fact, in one image taken

at the centre of this switch is a focus button. The focus button focuses the lens, even when in manual-focus mode. In fact, the range of focus options found in the Ricoh GR is quite comprehensive for a compact camera. For more on this, see the Autofocus section (right).

Finally, there are two switches tucked away on the side of the body, both of which can be accessed with the left hand while shooting. The first of these is a button marked Effect that, when pressed, opens the image effects menu on the rear screen. The second control is a simple catch that releases the camera's built-in pop-up flash. The Ricoh GR also has a hotshoe, but sadly the Ricoh GF-1 flashgun is the only dedicated flash currently available. With Pentax now owned by Ricoh, I would have hoped that the new Ricoh cameras would have adopted the Pentax hotshoe mount.

8/10

#### **METERING**

The evaluative metering system of the Ricoh GR produces fairly bright images. Occasionally this meant I had to use exposure compensation of between -0.3EV and -0.7EV to ensure that plenty of highlight detail remained in slightly overcast skies.

One thing I did notice was that JPEG images seem to be slightly brighter than the equivalent DNG raw files created by the camera. This is worth noting because it is these JPEG images that will be used to

just after sunrise, a car tyre that was completely black to look at and hidden in shadow not only became visible, but the trademark in the tyre could be clearly seen after a +5EV adjustment in camera raw. Some noise was obvious in the shadow area, but it is impressive that the raw files hold this image data.

#### WHITE BALANCE AND COLOUR

There were no real surprises when using the Ricoh GR in AWB or any of the preset white-balance settings. The camera produces pleasing colours, and set to daylight white balance managed to reproduce the colour of bluebells to a reasonably accurate degree.

There are a variety of colour modes available in the camera, but just two defaults in the standard image settings: vivid and standard. There are two additional custom settings that allow the user to set vividness, contrast and sharpness, and a further option sets the degree of vignetting in an image. No doubt inspired by the craze for vintagestyle imagery, a weak, medium or strong vignetting effect can be applied to JPEGs.

Having the in-camera ability to add a vignette to an image is an interesting development; usually, as photographers, we try to remove such edge shading. Thankfully, raw images remain unaffected by any of the colour adjustments, so users can experiment with the in-camera vignetting effects to their heart's content, knowing that it will be applied only to JPEGs and not the DNG raw files.

As mentioned in Build and handling, a button on the side of the camera allows quick access to nine other image effects, including three different black & white modes, cross process, bleach bypass, retro and high key. Combing these image effects with the vignetting effects, and the option to shoot square images in-camera, means that the GR can produce the sort of creative images we are used to seeing from mobile phone apps like Instagram. The advantage of the Ricoh GR over a camera phone is obvious - this creativity does not come at the expense of image quality.

Perhaps the main difference between using these effects in the Ricoh GR and similar options on other cameras is that the Effects button on the side of the GR makes it very quick to switch between modes, and to see how a single image will look with a different effect applied. Thankfully, the effects are not as garish or as strong as they are in some other cameras.

One thing to note, however, is that when shooting in a crop mode such as 4:3 or 1:1 ratio, the crop is also applied to raw images.

#### 8/10

#### **NOISE, RESOLUTION AND SENSITIVITY**

With no anti-aliasing filter, the Ricoh GR is capable of resolving up to almost 32 on our resolution test



# Facts & figures



Sensor Output size Lens File format Compression Colour space Shutter type Shutter speeds Exposure modes Metering system Exposure comp White balance Drive mode LCD Viewfinder type Field of view Dioptre adjustment Focusing modes AF points

RRP

DoF preview Built-in flash Video External mic Memory card Power Connectivity

Weight Dimensions

16.2-million-effective-pixel, APS-C-sized CMOS

4928 x 3264 pixels

18.3mm f/2.8 (28mm equivalent)

JPEG, DNG raw, JPEG+ raw

2-stage JPEG

Adobe RGB, sRGB

Mechanical

300-1/4000sec, plus bulb, time

ISO 100-25,600

PASM, shutter/aperture priority

Multi, centreweighted, spot

±4EV in 1/3EV steps

Auto, multi-point auto, 9 presets, custom, manual

3in, 1.23-million-dot LCD

N/A (optional optical viewfinder)

Single, full-time, face detection, focus tracking TTL contrast-detection AF, multi-AF, spot, pinpoint.

subject tracking, snap, infinity, face recognition,

continuous and manual Yes electronic

Yes (GN 5.4m @ ISO 100)

1080 HD, 30fps, MPEG-4 (H.264)

SD, SDHC, SDXC, Eye-Fi card

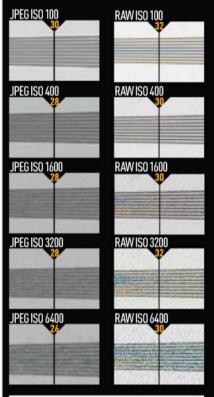
Rechargeable DB-65 Lithium-Ion battery

USB 2.0, HDMI

215g (body only), 245g (with battery and card) 117 x 61 x 34.7mm

## **RESOLUTION & NOISE**

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18.3mm lens set to 1/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





With no antialiasing filter, the Ricoh GR resolves fine details, with very little sharpening needed for raw images



Pentax Ricoh Imaging, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299.

Website: www.pentax.co.uk

## **FOCAL POINTS**

#### Aperture preview

This button on the side of the camera allows the depth of field to be previewed, or it can be used as a function button to change the image effect

#### **Shutter button**

As well as using a half-press to focus, a sudden full press will automatically take a shot. This is useful when the camera is set to a preset focus, and 'full press snap' is enabled. This means a moment can be captured in an instant.



#### Mode dial

Here the different shooting modes can be changed. Apart from the usual exposure modes, there are also three user-defined custom settings.

Camera shown actual size

Although the Ricoh GR doesn't have Wi-Fi built in, it is compatible with Eye-Fi cards, which will enable transfer from the camera to a computer or smartphone.



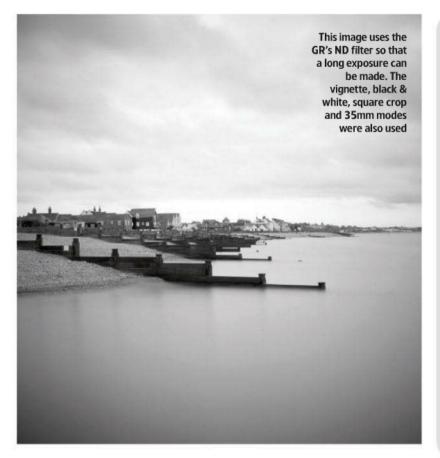


chart. In fact, only a few strange artefacts, and a slight hint of moiré patterning, prevent the GR resolving the entire test chart. The level of detail is impressive for a 16-million-pixel sensor, and when shooting real scenes details appeared slightly sharper and more defined compared to a 16-million-pixel, APS-C-sized sensor that does have an anti-aliasing filter.

Luminance noise starts to become noticeable at around ISO 800. It gets progressively worse as the sensitivity increases, but even at ISO 3200 images are still usable. Luminance noise reduction is by default set to quite a reasonable level, with little blurring or smudging of detail.

When editing the DNG raw images in Adobe Camera Raw, it is easy to remove colour noise almost completely, with little loss of image detail. There is a slight loss of colour saturation, but this is easily adjusted. Luminance noise removal is obviously more difficult to remove without losing detail, but a slight nudge of the slider to around 5 just takes the edge off of the noise without really compromising the image.

Overall, images are very detailed at low sensitivity settings and seem to match the competition. However, the usual caveat about avoiding high sensitivities should be applied to images shot above ISO 3200.

28/30

## VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Although the Ricoh GR has no built-in electronic or optical viewfinder, two optical

accessory finders are available that slide into the camera's hotshoe. The GV-2 mini viewfinder is the smaller of the two It is slightly more discreet, with its 85% coverage being bright and clear. The GV-1 finder is larger and offers 90% image coverage, and has guidelines that cover the 28mm equivalent focal length of the lens, and 21mm equivalent when the optional wideangle adapter lens is in use. These finders cost from around £150-£200, and although I found the screen reasonably good on a bright day, I would suggest that anyone thinking seriously about buying the GR should factor in extra cash for a finder - there is something about the Ricoh GR that makes me want to grasp it and hold it to the eye like a traditional compact camera.

Without one of the viewfinders, images must be composed using the 3in, 1.23-million-dot rear screen. With a refresh rate of 60fps, live view is smooth and the image bright and clear. I didn't have too much difficulty shooting in bright sunlight, and the screen is of good quality and capable of displaying fine details.

Finally, the Ricoh GR can also shoot full HD video at 1920x1080-pixel resolution. However, sound is recorded in mono only, but with stereo output. I can't really see that the GR will be used a lot by videographers, so the slightly limited video function should not be much of an issue. However, it is still a nice feature to have for those who like to record short videos of their travels.

8/10

# Competition





Fujifilm X100S

Nikon Coolpix A

**APART** from the Sony Cyber-shot DSC-RX1 with its 24-million-pixel full-frame sensor, the real competition for the Ricoh GR will come from the Fujifilm X100S and Nikon Coolpix A. These cameras each have a 16-million-pixel, APS-C-sized sensor, which is the same as that in the GR. The Nikon Coolpix A also has the same 18.5mm lens as the GR, while the X100S has a slightly longer 23.5mm f/2 lens, which some photographers may prefer.

While it may be hard to separate the Nikon Coolpix A and the Ricoh GR, the Fujifilm X100S has one clear difference – it incorporates a hybrid optical/electronic viewfinder, which is seen by many as the main attraction. Given that the specification of the Ricoh GR and the Nikon Coolpix A are very close, the GR may be the preferred by many.

# **Verdict**

**ANYONE** who has used a camera in Ricoh's GR series will know that they really are a photographer's camera. The many different custom settings make the camera operate as the user intends, and all shooting features are easily accessed. The basic design and menu layout may not be to everyone's taste, but the Ricoh GR is a tool – and a quality one at that.

With so much competition in the premium compact market at the moment, it can be difficult to know which camera to buy, but the Ricoh has one standout feature – its price. At just £599, the GR is at least £400 cheaper than any of its competitors, but this certainly does not represent a compromise.

We will no doubt do a full comparative test of these cameras in the coming months, but from what I have seen the image quality of the Ricoh GR is a match for its peers. It may well be the large-sensor compact that a lot of people have been waiting for.

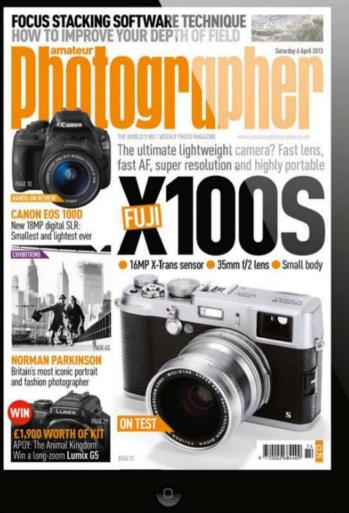


1 2 3 4	- 5	-6	-7	- 8	- 9	10
FEATURES	9/10					
BUILD/HANDLING	8/10					
NOISE/RESOLUTION	28/30					
DYNAMIC RANGE	9/10					
AWB/COLOUR	8/10					
METERING	8/10					
AUTOFOCUS	8/10					
LCD/VIEWFINDER	8/10					

# AP EVERYWHERE GET IT ON THE MOVE

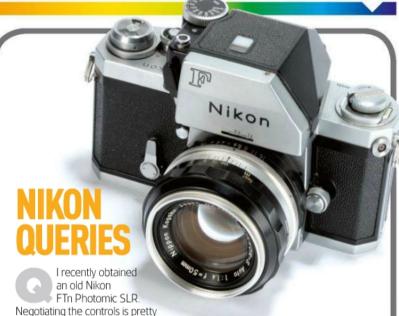






# **ASKAP**

Let the AP team answer your photographic queries



straightforward, but there is no film-rewind button on the base. There is also a small disc on the body with the film speeds written on it, so could Ivor Matanle tell me how to rewind the film?

I'm also looking to buy a macro lens for my Nikon D90. Is there any advantage, apart from focal length, of the Nikon 105mm f/2.8 at more than £600 over the Nikon 60mm f/2.8 at around £400? Will both of these fit my D90?

Norm Firman

Starting with your macro lens query, both options are fully compatible with your D90 so you will have no problems in that respect. I would choose the 105mm every time, mainly because it will allow a greater working distance between the camera and subject, but also because you have the added advantage of Vibration Reduction. This isn't particularly advantageous for macro shooting, but it does mean that the lens can double as a fast and versatile telephoto lens (roughly 150mm equivalent on your D90).

Alternatively, I would suggest that you consider the highly regarded 90mm Tamron f/2.8 SP Di macro lens as well. It has a similar focal length to the 105mm Nikkor, the same maximum aperture setting and delivers the same high image quality that you would get from the Nikon option. The lens has been around for countless years (right back to the days of Tamron's Adaptall system) and has recently been updated to include an Ultra Sonic Drive (silent)

motor and Tamron's Vibration Control system. However, as this is also around the £600 mark it is not that dissimilar to the price of the Nikkor lens, although you can get the non-USD/VC option for less than £400.

As for your Nikon FTn, Ivor Matanle says: 'The Nikon F shares with various vastly inferior Soviet cameras the ability to cause considerable confusion when it is time to rewind the film, as there is no rewind button. Instead, there is a ring around the shutter button that has to be lifted and turned to "R" to release the film-transport mechanism. Then the film can be rewound in the usual way. The key thing is to remember to turn the ring back to "A" (Advance) before reloading the camera.

'I suspect that the "disc with film speeds on it" refers to the ASA filmspeed-setting dial on the FTn metering head, which has to be set to the appropriate ISO/ASA rating of the film in use for the camera's exposure meter to give correct exposure readings."

Chris Gatcum

The SB-700 Speedlight is verv versatile and more affordable than the topof-the-range SB-910



#### **FLASH CHOICE**

I have a Nikon D300 DSLR and am considering buying a flash system. Which flashgun should I purchase as a start? Also, are there any books that you would recommend that explain the Nikon flash system and its operation?

#### William Doyle

Be it about modern

technology, vintage

science or help with

technique, here at AP we have the

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I cannot tell you what flash you should buy, but I can give you a few recommendations. If it is a 'money-no-object' exercise and you need a bounce-and-swivel head, high power and full wireless control, then the top-of-the range SB-910 Speedlight is the obvious choice.

However, as most people won't even begin to take advantage of all its features, you may be better off looking at something slightly lower down the Speedlight range. An SB-700 would be at the top of my list. It has a good range (guide number 28m @ ISO 100/35mm); is very versatile in terms of tilting and turning the flash head and using it wirelessly, away from your camera; and at around £250 it's considerably cheaper than the topend model. You should also have no compatibility issue if you later decide to add additional Speedlights to your kit (for multi-light set-ups).

If that's more than you are willing to spend, you have two choices: drop down the Speedlight range to the entry-level SB-400, or consider non-Nikon brands.

# FROM THE AP FORUM

## Kit suggestions

bench ubbster asks What kit should I take to a photography day at the British Wildlife Centre? From what I understand, I can get in the enclosure with the animals so the view will be unobstructed. I was going to keep things simple and take my

ı

# **AP GLOSSARY**

iTTL (intelligent through the lens) flash control is Nikon's term for the flashexposure system used by all its current DSLR models (the Canon equivalent is E-TTL). It operates on a pre-flash basis, which means that a very brief burst of flash is fired before the mirror is raised (on a DSLR) and the shutter opened. In a split second, the amount of light reflected off the subject by

account the subject distance (if you're using a D lens), to determine the power for the main flash. The mirror then flips up, the shutter opens, the main flash is fired and your exposure is made. This all happens in such a short time that there is no noticeable delay and the pre-flash appears to be part of the main flash exposure

The SB-400 doesn't have a zoom head (although it can be tilted to bounce the flash), isn't compatible with Nikon's Advanced Wireless Lighting (AWL) system, and with a guide number of 21m @ ISO 100/35mm it is not that powerful. That said, it will only still set you back around £130, so it's a considerably cheaper option if you are simply looking for a hotshoemounted 'fill flash'.

Alternatively, for a similar price you could get a third-party flash such as the Nissin Di622-II. This is broadly comparable to the SB-700 in terms of its spec (GN32m @ ISO 100/35mm, iTTL control, and bounce-and-tilt head), although it's a less refined package.

As for a book, I would suggest you take a look at The Nikon Creative Lighting System: Using the SB-600, SB-700, SB-800, SB-900, SB-910, and R1C1 flashes by Mike Hagen (although only if you opt for one of the Nikon flashes listed in the title). The book not only provides you with an in-depth look at Nikon's iTTL system (and how to use it), but also contains sections dedicated to specific flash models. While this means some of the information will not be relevant to your particular flash, the section that is relevant will

certainly help you better understand your particular unit.

**Chris Gatcum** 

#### **IPAD CONNECTION**

With reference to the answer to Craig Holtz's question about storing photos on an iPad (AP 20 April), Chris Gatcum's answer is technically correct, but is incomplete. The largest storage available on an iPad is 64GB. Not so long ago this would have sounded huge, but in today's photographic terms it is probably merely adequate. Craig uses a Canon EOS 7D, which is an 18-million-pixel camera, so the raw files will be about 30MB (or, roughly, 33 images per GB).

If Craig has the largest-capacity iPad he will be able to store up to 1,800 images, which may be sufficient for his proposed trip. However, if, as is more likely, he has a 16GB iPad and he also wants to use it for entertainment, music and videos, then the space available for photographs is going to be limited. London, Paris and Rome are all very photogenic cities, so I would suggest that carrying only an iPad will be restrictive. Obviously, the whole situation changes if Craig shoots JPEGs.

GR Gale

17-40mm and 70-200mm lenses with an

extension tube for any close-ups. I could

go longer and I do have 50mm and 100mm

macros, but I wasn't going to take these. Should I take a flash or will that scare off the animals? Should I take something to lie on? I imagine a tripod or monopod would be useless. Should I take titbits to reward particularly photogenic animals?

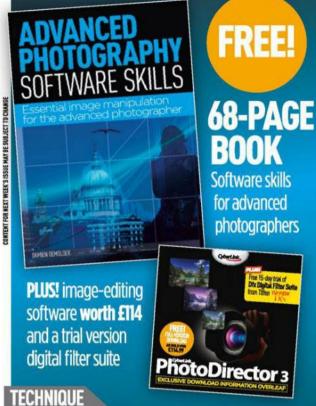
Spinno replies The only thing I noticed you didn't mention was the camera...

Daft\_biker replies I'd probably use just the 70-200mm and the 100mm macro for anything closer than the zoom likes. It makes lens choice easy when you are there, so you are free to concentrate on other things.

IvorETower replies I've been to a couple of wildlife centres, but not for any tuition. I would suggest that you will need a longer focal length, such as a 150-500mm, rather than shorter.

Bejay replies Your kit sounds fine, with the long zoom the most useful. You'll want to be handholding and moving so a tripod is unnecessary. If you are on organised shoot they should provide mats for lying on. You won't need to take any food, as the staff will do the enticing.





# SHOOTING IN THE RAW

lan Farrell explains why it's better to take raw files than to shoot JPEGs

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Martin Evening tests the latest beta edition of Adobe's software package

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Riccardo Venturi on why photojournalism is still relevant today



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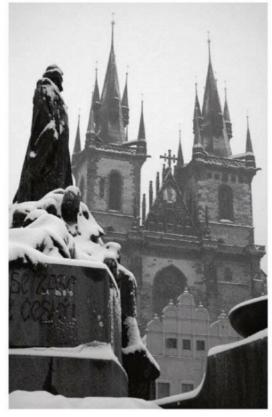


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# Star student



# John Burke Enrolled on: Diploma in Digital Photography Age: 56 Occupation: Chief engineer, working for an automotive consultancy designing vehicle transmissions Equipment: Nikon D5100 with 35mm and 18-55mm lenses

When did you first become interested in photography?

I became interested in photography in my late teens. I used a Kodak Brownie film camera to take landscapes and sunsets on the Gower Peninsula in South Wales. My first 'real' camera was a Pentax Spotmatic SLR that I used to take images of my new growing family.

What do you enjoy most about photography?

I enjoy finding interesting images outdoors, especially with interesting viewpoints or natural features.

What are you hoping to achieve with your photography?

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I want to make more of the camera settings so they become second nature, and thus enable me to focus on and improve my image opportunities.

Where is the most enjoyable location to take photographs?

Outdoors on holiday is always enjoyable and relaxing. Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

After taking the main pictures at a relative's wedding last year, I decided to 'formalise' my learning. I am enjoying the practical exploration of the core elements, such as camera settings and software enhancement, and understanding the factors that have been skirted over in the past.

WE SAY John is an exceptional student. His photographs display a sense of meaningfulness and self-confidence, and this has become more apparent as he completes each module. It is important for photographers to display their passion and John does just that. Well done!



# Panasonic Lumix DMC-XS1

With compact cameras often too big to be pocketable, and smartphone sensor and lens technology still limited. **Callum McInernev-Rilev** asks whether the **Panasonic Lumix DMC-XS1** strikes a happy medium

### DATAFILE

£108.99 Street price Around £94 Sensor 16.1-million-pixel.1/2.33in. CCD sensor (7.66 x 6.17mm) Output size 4608 x 3456 pixels File format JPEG, MPEG Lens 24-120mm (equivalent) f/2.8-6.9 Sensitivity ISO 100-1600 (High-Sensitivity mode 1600-6400) Exposure modes Program AE Exposure metering Intelligent multiple White halance Auto, daylight, cloudy, shade, incandescent white set 2.7in, 230,000-dot TFT screen Focus modes Normal, quick AF, continuous AF Memory card Micro SD Power Li-lon battery pack 690mAh

103g (including battery

and memory card)

93.8 x 53.5 x 17.6mm

Dimensions

AT 14MM deep, the Panasonic Lumix DMC-XS1 has the thinnest body profile of any camera of its type. Incredibly, given its size, it features a 5x optical zoom lens, which is impressive as it is not much thicker than a mobile phone.

#### **FEATURES**

Inside its ultra-compact body the Panasonic Lumix DMC-XS1 carries a 16.1-millionpixel CCD sensor. This is a 1/2.33in-type (7.66x6.17mm), which is a fraction smaller than the sensors found in most other consumer-level compacts, but bigger than the average smartphone sensor.

As a consequence of its small size, the sensor's sensitivity range is limited to ISO 100-1600, although a High-Sensitivity mode is selectable from the scene modes. In High Sensitivity (ISO 1600-6400), the resolution is scaled down to 3 million pixels or lower to aid noise reduction.

To allow the body to be so compact, Panasonic has opted to use Micro SD removable memory, yet despite all the



(equivalent) f/2.8-6.9 wideangle lens with 5x optical zoom. This is stabilised using Panasonic's Mega OIS image stabilisation system, and has an additional 8x digital Intelligent Zoom.

#### **BUILD AND HANDING**

The XS1's standout feature is its incredibly compact size, and at just 14mm (or 17.6mm) with lens housing) - it is ultra slimline. The exact dimensions are 93.8x53.5x17.6mm, making it one of the smallest and thinnest. compact cameras on the market.

The styling of the camera is exceptional. The model we reviewed has a two-colour finish, with the body primarily a very sleeklooking high-gloss white. Black, red and violet finishes are also available, as well as patterned versions, such as leopard print.

The camera has a simple, standard control layout with raised buttons that are easy to find when looking at the rear LCD. The menus are limited and basic, although this does make them very easy to use.

**PERFORMANCE** 

The XS1 does not have Wi-Fi connectivity, but that is to be expected for a camera that can be bought for a street price of under £100.

A big advantage with using Micro SD memory cards

is that they are compatible with many smartphones. Simply removing the card from the camera and inserting it into a smartphone means the emailing and sharing of photos online is easy. The battery drained quicker than expected

and, despite Panasonic's claim that the XS1 can take 260 pictures before needing a recharge, it wasn't too long before a low-battery warning appeared. Thankfully, though, the XS1 is charged via USB, so it can be powered-up via a laptop or an external power pack.

The LCD is responsive and only becomes difficult to see at sharp angles or in very bright places. The resolution at 230,000 dots is very low in comparison to a smartphone, but fairly standard for most compact cameras around the same price.

There is a high level of noise in images at ISO 400 and above. In-camera noise reduction is applied, but this causes a slight loss of detail.

White balance and colour are as consistent as can be expected. Similarly, the AF is reasonably fast and accurate. AP

# Verdict

the Panasonic Lumix DMC-XS1 is very stylish, small and light. This



makes it an ideal 'carry-anywhere' camera, and one gifted with a performance on a par with or better than similarly priced compacts and top-end smartphones. On top of that, it has the added advantage of its zoom lens.

Panasonic, Panasonic House, Willoughby Road Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3899. Website: www.panasonic.co.uk





AP expert guide to shooting...

# Creative wild flowers

As summer arrives, it's time to head outside and take some shots of Britain's native wild flowers. **Richard Sibley** explains the best ways to photograph them and talks to flower photographer **David Price** about his striking images

**MOST** photographers have, at some point, trained their camera on a vase of flowers or flowerbed. However, what is more of a challenge is photographing the wild flowers readily found all over the country at this time of year, and often in the most random of places.

Many of us are all familiar with buttercups, dandelion clocks, bluebells, snowdrops, ox-eye daisies and poppies, but there are other, less celebrated yet still photogenic wild flowers growing in fields, hedgerows, gardens and woodlands. Photographing these flowers can be a challenge that requires a particular range of skills and a methodical approach, as well as a splash of lateral thinking.

For example, it is interesting to take a slightly wider view when photographing wild flowers - rather than filling almost the entire frame with just flower - to include the background and make it a scene rather than merely a study of the flower.

#### **LENS CHOICE**

One of the first decisions to make is which lens to use. This will, of course, be determined by what you've got, but also by the type of image you wish to take. Generally, a lens with a close minimum focus distance, such as between 10cm and 30cm, is required. This doesn't necessarily mean a macro lens, but that would be my recommended choice.

As you will want to capture some of the surroundings, as well as the main flower, a fairly wide macro lens with a 40-60mm focal length will be a good option. These are the cheapest macro lenses to buy and a good choice if you are just getting started in macro photography. This focal length will allow you to get close enough to the flower to make it a good size within the frame,

yet have an angle of view wide enough to capture any interesting background subjects or striking light and shadow patterns created by the out-of-focus areas in the shot. Bear in mind, though, that the use of a longerfocal-length lens will mean being a little further back from the subject and, with a narrower angle of view, far less background can be captured with the main subject.

Depending on the aesthetic you are looking for, older lenses are also useful. This is because they will usually be softer than modern lenses when shooting with the aperture fully open, and also more prone to flare – both characteristics that can help give the images a softer, ethereal feel. One of my favourite older lenses for this type of shot is the 1950s Nikkor 55mm f/3.5. I bought mine for just £40, so if you don't own a suitable lens, there are affordable options.

#### **DEPTH OF FIELD AND APERTURE SELECTION**

With a very close focusing distance, it is possible to have extremely shallow depth of field and create some lovely out-of-focus areas. Obviously, the chosen aperture will determine the depth of field and just how much detail it holds, but even an aperture of f/5.6 can create smooth out-of-focus areas.

Generally, a single flower should be the focus of the image, so the background needs to be blurred as much as possible to focus attention on the subject. Shooting with the aperture wide open may not create a large enough depth of field to get the whole flower in focus, so try taking the shot with the lens stopped down a little. In fact, try a few different aperture settings. Fine detail can be difficult to judge on a rear camera screen as the on-screen previews are usually created from lowerresolution JPEGs.

#### COMPOSITION. **ANGLE OF VIEW AND STABILISATION**

As fine-art photographer David Price explains on page 60, it is necessary to get as low as possible to really capture great photos of wild flowers. Ideally, you want to be at eye-level with the flowers, which will inevitably mean getting muddy knees.

With a shallow depth of field it is easy for the subject to drift in and out of focus, so it is best to minimise any movement from both the camera and the subject. This means using a tripod with a low minimum shooting height, although if your tripod won't adjust to the required level a GorillaPod or beanbag is a good alternative. While not essential, a camera with an articulated screen or a liveview mode can make the process of framing and focusing much easier.







Above: In a matter of seconds the light can change guite dramatically, so take more than one photograph

When composing your shot, use the tried-and-tested rule of thirds to place your subject within the frame. This will leave plenty of space around the subject for the viewer's eves to wander and study the shapes created by the out-of-focus background.

Also look for patterns. If there is a small group of flowers, try composing your shot in such a way that they create a line of colour that leads the eye to the main focus point.

**EXPOSURE SETTINGS AND SECURING THE SUBJECT** 

When it comes to achieving a blur-free main subject, wind can be a problem as flowers are easily moved by even a light breeze. In such conditions a reasonably fast shutter speed is required. In bright weather this shouldn't be an issue, and given that a fairly shallow depth of field is recommended the camera's ISO sensitivity should be set to between ISO 100 and 400 to enable a shutter speed of around 1/500sec.

If you find that wind is a problem when taking your photographs of wild flowers, you can secure the stem to minimise movement. This can be done with a stick or small piece of cane, with the stem kept in position with a piece of wire or a small clip. The thin canes and clips that come with pot plants such as orchids are ideal, although you may want to cut the cane to a shorter size to make sure it isn't included in the shot.

The use of a windbreak is another way to help prevent the breeze moving the wild flower. Depending on the height of the flowers being photographed, even something as simple as placing a backpack close to the flower to block the wind can help. However, you can take this one step further by using a sheet of card pegged to two canes that you have poked in to the ground, in much the same way as you would use a windbreak on the beach.

#### LIGHTING

Light can change very quickly when photographing flowers. There is obviously the change in light as the sun disappears behind clouds, but if you are photographing in woodlands or in meadows, the movement of trees, shrubs and other plants can dramatically change the appearance of the subject or background in a fraction of a second

On page 60, David Price describes how flowers also provide a showcase for light. 'While the flowers are the obvious focus of much of my work, the light is just as important,' he explains. 'It can dance when it's allowed to, and the right light at the right moment can make an enormous difference to a photograph."

Remembering that it takes just a fraction of a second for the light to change, it is worth setting your camera to burst shooting mode and firing a sequence over a second or two. This will give you a choice of different



# WHAT TO SHOOT

#### Use books and websites to identify the flowers you shoot

THERE are hundreds of wild-flower species in Britain, and it depends on the time of year and the part of the country you are in as to which ones you are likely to see. Bluebells, snowdrops, dandelions, daisies and primroses are fairly common, but there are so many species that you may not know the name of some of the flowers you are photographing.

If you want to identify the flowers in your photographs there are a number of useful books available, including the Collins Complete Guide to British Wild Flowers. There are also websites, such www.wildflowerfinder.org.uk.with its comprehensive database, that you can visit. Another site, www.plantlife.org.uk. offers information about Britain's wild flowers, and highlights a number of the plants that are fast disappearing from our fields and hedgerows. The site also conducts surveys on the plant life in particular areas, so you can do your bit by helping to update the records.

Bear in mind that, due to the late spring this year, many plants are flowering around 2-3 weeks later than usual.



Left: A stick and a clothes peg can help to keep a flower in position and reduce the amount it will blow in a breeze. Just make sure you keep the stick and peg out of the shot

Right: The differences in aperture can have a dramatic effect on the depth of field, and therefore the overall aesthetic of the image



'In a field or meadow the soft warm light at sunrise and sunset can be perfect, while in a woodland it may be best to shoot in the middle of the day'



images, and there may be a perfect one where the lights hits the subject or background in just the right way.

I prefer a natural approach, and sometimes using a fill-in flash can look unnatural. However, a small reflector, such as a piece of card, can be used to bounce some light onto the subject. Given that your camera should be supported in some way, and ideally you will be using a remote release or self-timer to trigger the camera's shutter, you should have a hand free to place the reflector in an appropriate position to add a highlight or fill in any shadows.

Another option is to use some tracing paper as a diffuser to soften the light falling on the flower, which will help reduce contrast. If the paper isn't strong enough you can fold it in half, but make sure that the shadow of your hand holding the tracing paper is not in the shot.

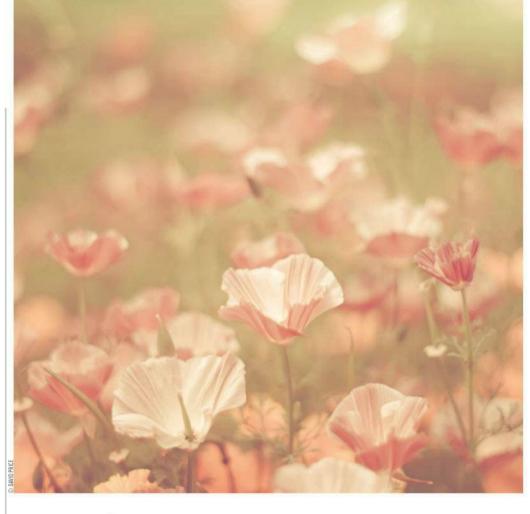
When it comes to what time of day to shoot, there is no right or wrong answer as it very much depends on the location. For instance, in a field or meadow the soft warm light at sunrise and sunset can be perfect, while in a woodland it may be best to shoot in the middle of the day when the light filtering through the trees can act as small spotlights. Look out for flowers lit in this way as they are ideal subjects.

# **FINE-ART FLOWERS**

David Price has built up a striking collection of wild-flower photographs. He talks to Richard Sibley

**'THERE** is so much potential in flowers. yet they are often seen as being overphotographed and uninteresting,' says fineart photographer David Price. 'However, like any other subject, the more you look, the more you uncover different viewpoints and aspects.' One of the key features of David's photographs is the extremely low angle at which he shoots wild flowers. Although this may go unnoticed when initially examining his images, when you look more closely you realise that virtually all of them are taken with the camera very low to the ground.

'Many people say that the best way to shoot children is to get down to their level," he says, 'and I find it's the same with flowers. There's a completely different world down below the petals, so try shooting from the flower's perspective.' This means David has a very stylised view of the flowers and their surroundings - one that is far removed from the close macro shots of petals and stamen of flowers in vases under studio lights.



Above: Soft colours give David Price's images a dreamlike quality

Below: Shooting at the height of the flowers is key to producing a striking photograph

#### 'I have no rules when it comes to postprocessing: the aim is just to achieve an end result that is pleasing to the eye'

To isolate the flower against the surroundings, David uses a very shallow depth of field, usually created by using his Canon EOS 5D Mark II and a Canon 50mm f/1.4 or 135mm f/2L lens. 'I use a shallow depth of field for three main reasons,' he says. 'First, it isolates the subject, focusing the eye on the flower or the petal and letting the background provide a sense of emotion rather than concrete shape. Second, I am fascinated by the shapes and forms created in the bokeh [the out-of-focus part of the photograph]. I've stopped seeing the roses or the bench or the railings behind the flower and now see dots of red or a patch of green or some blurry black stripes. Third, the isolation and the bokeh provide a delicacy and a gentleness to the overall sense of the photo.

When it comes to exposure settings, David uses aperture priority and evaluative metering, but he always watches for blown highlights. 'I rarely alter exposure in the camera unless it's so bright that highlights are getting blown, which can certainly be a problem if shooting into the sun,' he says.

#### **CREATING A STYLE**

Flowers are one of the most popular photographic subjects. With so many images having been taken, trying to come up with a style that is a little different can be difficult. However, David's combination of a very low shooting angle, shallow depth of field and

choice of editing makes the images stand out somewhat from many others of flowers, particularly wild flowers.

'To begin with, I had little sense of what I could and wanted to achieve when editing," he explains. 'Over time, though,I realised how to perform the right steps to create particular scenes or effects. I'm really trying to create an imagined world."

When editing images that have very strong highlights or shadows, as is inevitable when shooting wild flowers from a low angle, it is important to shoot raw files.

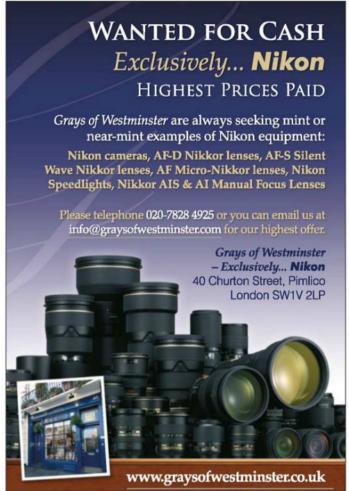
'I shoot everything in raw and postprocess almost exclusively in Adobe Lightroom,' says David. 'Very occasionally I'll use Adobe Photoshop if there's something Lightroom can't handle, but that's rare. I have developed a few Lightroom presets that I sometimes use as starting points for processing, but usually I already have a rough idea of what I want to achieve and how to achieve it.

'I tend to play with the levels, exposure, saturation and vibrance, and often use the different colour channels to dampen or emphasise a particular tone,' he adds. 'I have no rules when it comes to post-processing: the aim is just to achieve an end result that is pleasing to the eye or evokes something in me. I'll often return to a shot a few days, months or even years later and find something else to try with it.' AP



To see more of David Price's work, visit his website at www.sparksoffire.com







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EOS 7D	FX1	Mint-, Boxed	€1,075	€399	£773	100-400mm IS	FW88	Mint, Boxed	€1,199	€1,099	€945	12-24mm AF-S DX	FW22	Mint, Boxed	€699	€599	£515
EOS 7D	FX55	Exc, Boxed	€1,049	€975	2839	28-90mm EF	FW35	Mnt-		€59	251	18-70mm AF-S DX	FW64	Mnt, Boxed	€139	€119	£102
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MB-D10 Grip	FJ42	Mint-	€229	€189	£163	D7000	FX9	Mint, Boxed	€6/5	€5/5	£495	GF3 & 14-42mm	FV63	Mint, Boxed	€349	€289	£249
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70-200mm F2.8L	FX21	Mint, Boxed	€999	€899	£773	D80 & MB-D80	FX37/38	Mint	€399	€299	£257	Full Finepix X100	FV33	Exc, Boxed	€625	€5/5	£495
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70-200mm F2.8L IS	FW47	Mint	€1,399	€1,249.	£1,074	18-300mm AF-S DX VR	FW63	As New	€729	€649	£558	& 28-70mm (film)	FT95	No G/188		€69	€59
70-200mm F2.8L IS	FW96	Mirt	€1,449	€1.349	£1,160	24-70mm F2.8 AF-S	FW2	Mint	.€1,299	€1,199	£975	Canon 380EX (not e-ttl)	FQ46			€89	£77

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NIKON D90 BODY COMPLETE WITH ALL ACCESSORIES	EXC+++ £299.00
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CANON 20 - 35mm f2.8 USM "L"	MINT- £575.0
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZERMIN	
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER _	MINT-BOXED £999.0
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER	
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS	
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZ	
CANON TS-E 24mm f3.5 "L" TILT AND SHIFT + CASE	
CANON 180mm (3.5 USM "L" MACRO LENS	MINT BOXED £899.0
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CANON 50mm f1.4 USMMIN	T BOXED AS NEW £225.0
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CANON 75 - 300mm f4.5/5.6 + H000	MINT £89.0
CANON 75 - 300mm f4.5/5.6 + H000	MINT- £119.0
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CANON 75 - 300mm (4.5/5.6 USM MK III (LATEST)	MINT £149.0
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CANON EF 2.0x EXTENDER MK II	MINT CASED £265.0
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THE PROPERTY OF THE PROPERTY O	
CONTAX G2 BODY WITH STRAP & MANUAL	MINT £399.00
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CONTAX T3 70TH ANNIVERSARY + CASE + FILTERS/HOOD	MINT- £445.00
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CONTAX 28mm (2.8 BIOGON T* + FILT & CONTAX HOOD/CA	AP MINT CASED \$295.00
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CONTAX 90mm f2.8 SONNAR "G" + H000	
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CONTAX TLA 200 FLASH FOR \$1/\$2	
CONTAX GD1 DATABACK FOR CONTAX T3	
CONTAX SA-2 FLASH ADAPTOR	
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CONTAX AX AUTOFOCUS BODY (RARE NOW)	
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC4+BOXED \$199.00
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CONTAX 45mm f2 8 TESSAR T* PANCAKE LENS + HOOD	
CONTAX 50mm fl.7 PLANAR AE	
CONTAX 85mm 11.4 PLANAR MM	
CONTAX TLA 280 FLASH	
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	

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LEICA ME BLACK BODY	
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LEICA 35mm F2.8 SUMMARON WITH SPECS M & HODD.	
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LEICA 90mm /2 SUMMICRON CHRONE M	
LEICA 90mm 14 COLL ELMAR M MOUNT.	
LEICA 135mm f2.8 ELMARIT M WITH SPECS	
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	
LEICA 135mm f4.5 HEKTOR IN KEEPER	
LEICA 90mm 14 ELMAR BLACK SCREW	
LEICA 135mm f4.5 HEKTOR + HODO SCREW	
LEICA HANDGRIP FOR M8/M9 etc	
LEICA R5 BODY BLACK.	
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LEICA 50mm f2 SUMMICRON R 3 CAM	
LEICA 180mm f4 ELMARIT R3 CAM	EXC++ £345.00
LEICA 28 - 70mm (3.5/4.5 VARIO ELMAR ROMMIN	
LEICA 70 - 210mm f4 VARIO ELMAR R	
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT	
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ZEISS GIZO B MONOCULAR WITH CASE	MINT CASED £165.00
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VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
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VOIGTLANDER BESSA SIDE GRIP.	MINT BOXED £45.00
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BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER.	MINT CASED £399.0
BRONICA 50mm f2.8 ZENZANON MC	EXC+++ £99.0
BRONICA 150mm f3.5 ZENZANON PE	MINT-BOXED £159.0
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £119.0
BRONICA 150mm f3.5 ZENZANON E MC	MNT £99.0
BRONICA 150mm F4 E	MINT- £89.0
BRONICA ETRS: 120 BACK	MINT- £79.0
BRONICA ETRS/ETRSI POLARGID BACK	MINT 969.0
BRONICA PLAIN PRISM FOR ETRS/ETRS/	MINT CASED 969.0
BRONICA 50mm 13.5 ZENZANON S	EXC+++ £119.0
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.0
BRONICA 150mm f3.5 ZENZANON S	MINT-£165.0
BRONICA SQA + 80mm f2.8 S, PRISM FOR BACK, GRIP	MINT-/EXC+++ £395.0
BRONICA 65mm 14 ZENZANON PS FOR SQ	MINT-CASED £145.0
BRONICA 110mm 14 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.0
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BRONICA SQA/I/M POLAROID MAGAZINE BACK	MINT BOXED 969.0
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MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II	
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/70	MINT £425.0

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MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MANIYA RZ 67 PRO BACK	00.292 -THIM
MAMIYA RZ 67 PRO II BACK	MNT- £79.00
MAMIYA RZ 67 POLAROID BACK	MNT-£75.00
MAMIYA 220 BACK FOR RZ 67	MINT-£95.00
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HASSELBLAD 50mm f4 CF DISTAGON + HOOD	MINT £499.00
HASSELBLAD 150mm f4 SONNAR CF	MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £375.00
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HASSELBLAD PLAIN PRISM	
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NIKON 28mm f2.8 A/F	MINT #129.0
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NIKON 50mm f1.4 A/F *D* NIKON 50mm f1.8 A/F *D*	MINT BOXED £89.0
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED £345.0
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NIKON 180mm (2.8 A/F D IF-ED LATEST LENSMINT)	BOXED AS NEW £499.0
NIKON 12 - 24mm f4 "G" DX IF-ED AF-SMINT	BOXED AS NEW £545.0
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NIKON 17 - 55mm f2.8 f2.8 "6" IF-ED AF-S + HD0D	MINT BOXED £745.0
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + H000	MINT CASED 5699.0
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + H000	
NIKON 18 - 35mm f3.5/4.5 *D* IF-ED A/F	MINT-BOXED £369.0
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED	
NIKON 18 - 200mm (3.5/5.6 "G" IF ED DX AF-S VIB RED	
NIKON 18 - 200mm (3.5/5.6 "6" IF ED DX AF-S VIB RED MKI).	
NIKON 24 - 85mm f3.5/4.5 "G" ED AF-S VIBR RED(LATEST	
NIKON 24 - 120mm (3.5/5.6 A/F *D* IF	MINT-BOXED £175.0
NIKON 24 - 120mm (3.5/5.6 "G" ED IF AF-S VIBR REDUC	
NIKON 35 - 80mm f4.5/5.6 AF "0"	
NIKON 55 - 200mm f4.5% "G" DX I/F ED AF-S	
NIKON 70 - 300mm #4.5/5.6 A/F *G*	
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NIKON TC 20E II AF-S TELECONVERTER	MINT BOXED £195.0
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT	MINT £75.0
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KENKO 1.5x EXTENDER TELEPLUS SHQ DG NIK A/FD	
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm	
NIKON ML-3 REMOTE CONTROL SET	MINT CASED £165.0
SIGMA 1.4x EX CONVERTER	MINT CASED £125.0
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E	MINT £195.0
SIGMA 50mm f2.8 EX DE MACRO	MINT BOXED £199.0
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)	MINT BOXED £299.0

SIGMA 180mm f5.6 MACRO A/F APO	MINT BOXED £175.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL	MINT + HOOD £99.00
SIGMA 28 - 300mm f3.5/6.3 "D" DL HYPERZOOM A/F	MINT BOXED £99.00
SIGMA 55 - 200mm f4/5.6 DC HSM	MINT BOXED £89.00
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TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00
TOKINA 17 - 35mm f4 AT-X PRO FX(LATEST CURRENT LE	NS) MINT BOXED £475.00

#### **Nikon Manual**

IIKON F3 T TITANIUM BOOY	MINT- £395.00
HKON F3 HP BODY (REALLY NICE CONDITION)	MINT- £395.00
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IIKON PM2 BLACK	EXC++ £195.00
IIKON FM2N BODY CHROME	EXC++BOXED £245.00
IIKON PM BLACK	EXC++ £99.00
IKON FILE BOOT CHROME IKON F2 A PHOTOMIC BODY CHROME	MINT- £495.00
IIKON F2 BODY WITH MD2/MB1 DRIVE + 50mm f2 NIKKOR	MINT- £545.00
IIKON F2 PLAIN PRISM (VERY SLIGHT MARKS ON BASE)	MINT- £475.00
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IIKON F2 PHOTOMIC BODY CHROME	MINT- £345.00
IIKON FE2 BLACK BODY	EXC++ £165.00
IIKON FE CHROME BODY	FXC+++ £99.00
IIKON FE BLACK BODY	FXC 975.00
UKKOREX WITH 50mm #2 NIKOR LENS	FXC++ F175.00
IKON 18mm M AI + 86mm FILTER + HOOD (VERY PARE) .	MINT AS NEW ESSENCE
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HKON 28mm f2 PRE ALMIKKOR	MINT. 9275.00
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UKDN 29mm PS S AT	EXC+++ 999 00
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IIKON 35mm f2.8 PC SHIFT MANUAL EARLY IIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNOB.	MNT_H000 0400 00
IIKON 45mm (2.8 GN NIKKOR	MINT- £199.00
IIKON 45mm (2.8 P PANCAKE WITH HOOD, FILTER, CASE	MINT BOYED 6275 00
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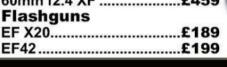
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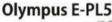






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• 1080p Full-HD Movie Recording

£2099

D7000 Body D7000 + 18-105mm VR £749



D600 From

£1450

D600 Body £1300 Inc Cashback Price you pay today £1450 D600 + 24-85mm f3.5-4.5 VR

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CUSTOMER REVIEW: D600 Body Superb replacement for D700'



D4 Body

Nikon Capture NX2

£4249

D4 Body

£4249

System requirements: Windows 7,

£132.95

or Mac OS X 10.4.11, 10.5.4. See web for more details Nikon Capture NX2 Upgrade £84.99

Vista, XP Professional, Home Edition

**NEW! D7100** SONY NEX-6 Black

16.1

10.06~

1.3x crop mode.



#### £549 **NEX-6** Body

NEX-6+16-50mm PZ £649 NEX-6 + 16-50mm PZ + 55-210mm £829 NEX-5R + 16-50mm PZ £499 £329 NEX-3N + 16-50mm PZ NEX-7 Body Black NEX-7 + 18-55mm Black £749

RECOMMENDED LENSES: Sony E 35mm f1.8 OSS Sony E 10-18mm f4.0 OSS

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24.3 12.0 fo 1080p

A77

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A99 Body Black

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NEW! GF6 + 14-42mm £479 NEW! GF6 + 14-42mm £649 +45-150mm

X-Pro1 Block

£949

GH3 16.05 20.0 ft 1080p

#### GH<sub>3</sub> Body **£949**

£1299

£419

GH3 + 14-140mm GH3 + 12-35mm GX1 + 14-42mm PZ RRP £749 99

RECOMMENDED LENSES: 12-35mm f2.8 Vario Power OIS £849 NEW! 14-140mm f3.5-5.6 Vario

Power OIS

#### **OLYMPUS**



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£999 NEW! E-P5 + 14-42mm NEW! E-P5 + 17mm + VF-4 Electronic Viewfinder £1349

E-PL5 + 14-42mm E-PL5 + 14-42mm + 40-150mm £649 E-PM2 + 14-42mm £399 E-PM2 + 14-42mm + 40-150mm £539



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OM-D E-M5 Body £795 OM-D E-M5 + 12-50mm £949

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# KOOD

P-Type Filter System

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P-Type Filters (84mm wide)

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52mm FaderND MkII

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135N E Mag	E+£59
220 Ei Mag	E+£19 E+/E++£15 · £59
Polaroid Mag E	E+/E++£15-£59
Polaroid Mag Ei	Unused £39
Autobellows E	Mint- £125 E+/Unused £39 - £89
Extension Tube E14	E+/ Unused £39 - £89
	E++ / Mint- £69 - £79
Motorwinder E	E++£85
Motorwinder Ei	E+£85
Pro Shade E	E+£25 E+/E++£25 - £45
SCA386 Flash Adapter .	E+/E++ £25 - £45
AEII Meter Prism	E+ £69 - £79
Multi Scope E	As Seen £35
Prism Finder E	As Seen / E++ £35 - £59
Rotary Finder E	As Seen / E++ £49 - £89
Speed Grip E	E+ / E++ £29 - £39

# Bronica GS1



6S1 Complete + AE Prism	E+ £4
GS1 Complete	E++ £2
GS1 Body Only	E+ £1
50mm F4.5 PG	As Seen / E++ £99 - £2
110mm F4 PG Macro	E+ £1
200mm F4.5 PG	E++ £1
AE Prism Finder 6	E+ £95 - £
Prism Finder G.	E+£
Polaroid Mag 6	E+ £35 - £

Bronica SQA/Ai	/B
SCAM Body Only	E+ £12
85mm F4 PS	E+ / Unused £149 - £24
Polaroid Mag S	E++£2
SQA 220 Mag	Exc £1
SQA 220J Mag	E+£7
Prism Finder S	E+£7
Procharie S	An Conn / F. \$15 - \$3

# Bronica RF645 - Please Call

Canon Manual	- Please Call
Canon EOS	
EOS 1N + E1 Booster EOS 1N Body Only	E++ £15
EOS 1N Body Only	E++ / Mint £149 - £2
EOS 1 + E1 Booster	E+ £129 - £1
EOS 3 + E2 Booster	E+ £1
EOS 3 + E2 Booster	As Seen / E++ £99 - £13
EOS 30 Body Only	F+/F++ 649 - 6
EOS 30E Body Only EOS 33 + 28-90mm EOS 33 Body Only	As Seen £
EOS 33 + 28-90mm	E++£
EOS 33 Body Only	E+/E++£
EGS 5 + VG10 Grip	
EOS 5 Body Only	E++£
EOS 5 QD Body Only	E+£
EOS 5 QD Body Only EOS 50E + BP50 Grip	As Seen / E+ £39 - £
EOS SOE Body Only	E+ £35 - £
ECS 300V Body Only	E+ £15 - £
EOS 300 Body Only	E+/E++£15-£
EOS 300 Body Only	Mint- £4
15-85mm F3.5-5.6 IS USM.	Mint- £3
17-35mm F2.8 L USM	E+ 64
17-43mm F41 JISM	F+ 54
17-40mm F4 L USM 17-55mm F2.8 EFS USM	E++ 9579 - 95
17-85mm F3.5-5.6 IS USM.	E++ / Mint- £179 - £1
17-85mm F4-5.6 IS USM	E+ / Ukused £169 - £2
18-55mm F3-5-5-6 FFS II	F++/ Bressed 649 - 6
18-55mm F3 5-5 6 EFS III	Mint 6
18-55mm F3.5-5.6 EFS III 18-55mm F3.5-5.6 IS EFS	Frc / F++ 659 - 6
18-55mm F3.5-5.6 IS EFS II. 18-135mm F3.5-5.6 IS USM	Mint F
18-135mm F3 5-5 6 IS USM	F+ £1
22mm F2 STM	Met £1
22mm F2 STM	Mint- £1.0
24mm F2 8 FE	F44 67
24mm F2.8 EF	per / Mirt. 9749 - 910
24.95mm F3.5.4.5 IISM	F++ 61
24-85mm F3.5-4.5 USM 24-105mm F4 L IS USM	F++ / Miet. 6540 - 65
29.00mm E4.6 S 16M	E++C
28-90mm F4-5.6 USM 28-105mm F3.5-4.5 USM	E++ / Houseof £1
29,105mm E3 5.4 5 HSM II	E+C
28-105mm F3.5-4.5 USM II 28-300mm f3.5-5.6 L IS USI	H E C1 A
28 and 131 137 3-310 F 13 031	E++ E1.4
35mm F2 EF	C++ E1
35-135mm F4-5.6 USM	E- C
30-133Hill 14-3.0 60M	E+1

l	lotograpi	ш	C
	35-350mm F3.5-5.6 L USM		+ £749
,	50mm ft 21 USM	F.	+ 1/45
3	50mm f1.2 L USM 50mm f4.5-5.6 USM 55-200mm f4.5-5.6 USM IIE++/ Unus 70-200mm f2.8 L IS USM IIE++/ Unus	Unus	sed £99
3	55-200mm F4.5-5.6 USM IIE++ / Unus	ed £8	9 - £99
3			
3	E++ / Mint- £1,	349 -	£1,399
	70-200mm F4 L IS USM 70-200mm F4 L IS USM E++ 70-210mm F3.5-4.5 USM 70-300mm F4.5-5.6 D0 IS USME+ / E++ 70-300mm F4.5-5.6 L IS USM	E+	+£719
3	70-200mm14 L USM	/ Me	t- £389
5	70-210mm F4.5 6.5 DO 10 HOME. / E	CADO	+ EIII
ŝ	70.300mm F4 5.5 6 1 K IKM	E-400	+ 6060
í			
3	90-300mm F4.5-5.6 EF		E+£79
3	75-300mm F4-5.6 USM III E+/E- 90-300mm F4-5-5.6 EF. 100mm F2.8 USM Macro E++/ Mint- 100-300mm F4-5-5.6 USM	£289	-£319
3	100-300mm F4.5-5.6 USM	E	++ £99
3	100-300mm F5.6 EF		en £39
Ş	100-300mm F5.6 EF L	E+	+ £299 + £849
í	135mm F2 L USM	£649	- £699
Š	180mm F3.5 L Macro USM	.E+	+£799
3	400mm F2.8 L USM	E+	£2,950
3	400mm (5.6 L USM. 500mm F4 L IS USM.	E+	+£899
3	500mm F4 L IS USM	E++	£4,599 £5,499
:	600mm F4 L IS USM Sigma 8mm F3.5 EX DG Fisheye	E++	15,499 1-£449
į	Ciomo 10.20mm E3.6 EV DC HCM	E	+ 6340
í	Sigma 10-20mm F4-5.6 EX DC HSM	E+	+ £269
3	Sigma 17-35mm F2.8-4 EX	E+	+ £119
3	Sigma 18-50mm f2.8-4.5 DC OS HSM	E+	+£139
3	Sigma 10-20mm F4-5.6 EX DC HSM Sigma 17-35mm F2.8 4 EX Sigma 18-50mm f2.8-4.5 DC OS HSM. Sigma 18-125mm F3.8-5.6 DC OS HSM. Sigma 18-200mm F3.5-5.6 DC OS HSM.	E+	+ £199
3	Sigma 18-200mm F3.5-5.6 DC US HSM.	b+	++£189
5	Sioma 50.150mm F2 8 FY DC	E.	++ 2390
ξ	Signa 55-200mm F4-5 6 DC	E	+ £349 ++ £49 int- £79
5	Sigma 55-200mm F4-5.6 DS OS HSM		int-£79
5	Sigma 70-210mm F2.8 Apo		+£179
	Sigma 18-2004mm 1-3.5-6 DC OS HSM. Sigma 25m 1-25 Super Wire III. Sigma 50-150mm 1-2.6 ED DC. Sigma 55-2004mm 1-4.5-6 DC OS HSM. Sigma 75-2004mm 1-4.5-6 DC OS HSM. Sigma 70-2104mm 1-2.6 Ago. Sigma 70-2104mm 1-3.5-4.5-Ago. Sigma 70-3004mm 1-4.5-6 Ago. Macro. Sigma 70-3004mm 1-4.5-6 Ago. Macro. Sigma 70-3004mm 1-4.5-6 Ago.	Unu	ted £89
9	Sigma 70-300mm F4-5.6 Apo Macro		+£109
,	Sigma 70 mm F2.8 EX UG Macro	b+	+ £259
,	Signa 75-300mm F4 5.5 6 App		E+ £18
i	Sioma 105mm F2 8 EX Macro E++	£229	£259
٦	Sigma 105mm F2.8 Macro EX DG OS HSM	A.Mir	t-£439
	Sigma 120-400mm F4.5-5.6 Apo DG HSN	1E	+ £469
	Sigma 75 JOHN F 4.5 B Q G B Macro- Sigma 75 - 300m F 4.5 6 Apo - Sigma 75 - 300m F 4.5 5 6 Apo - Sigma 105m F 2.8 D Macro - E++ Sigma 105mm F 2.8 Macro EX DG GS HSS Sigma 135 400m F 4.5 6 Apo GB HSS Sigma 300m F 2.8 Apo EX DG HSS Sigma 300m F 2.8 Apo EX DG HSM Sigma 300m F 2.8 Apo EX DG HSM Sigma 300m F 4.5 Apo EX DG HSM Sigma 300m F 4 Apo -	E	+£199
	Signa 300mm F2.8 Apo.	Unusa	D 1 740
	Signa 300mm F4 Ann F++	/ Min	1. £159
	Sigma 400mm F5.6 Apo Tele Macro	Unusa	d £299 + £229
	Tamron 20-40mm F2.7-3.5 SP Asph	E+	+ £229
	Tamron 24-70mm F3,3-5,6 Asph	M	int-£89
3	Tammo 70, 300mm E4.5 6 Di	E+	+£299 ++£69
-		F+	+ £259
3	Tameso 200, 400 mm EE C AE LD		
3	Tokina 18-50mm F2.8.ATX Pro DX. Tokina 28-80mm F2.8.ATX Pro DX. Tokina 80-200mm F2.8.ATX Tokina 80-200mm F3.6.ATX Tokina 80-400mm F4.5-5.6.ATX Tokina 100-300mm F5.6.6.7 E++	_Mic	t-£389
2	Tokina 28-80mm F2.8 ATX Pro	Unuse	d £299
5	Tokina 80-200mm F2.8 ATX	Unuse	d £199
í	Toking 100, 200mm F5 S, S 7 F++	Nami	L- 1349
5			
	Zeiss 28mm F2 Distagon ZE Zeiss 35mm F2 ZE Distagon Zeiss 50mm F1.4 ZE	E+	+£749
	Zeiss 35mm F2 ZE Distagon		+ 2048
3	Zeiss 50mm F1.4 ZE	Mir.	t-£439 +£149
í	1.4x EF Extender		+ 1149
5000	1.4x EF Mkill Extender	Min	nt £219
5	2x EF Extender E+/E++	F149	t-£329
ì	2x EF Mkil Extender	E+	+ £209
5		E	++£15 9 - £29
	200E Specifite	++ 5	9 - £29
	420EX Speedlite		+£119
	430EX II Speedlite	Mir	t-£149
	430EZ Speediffe.	t	++ £35
3	540EZ SpeediteE+/E-	4 50	++£99 9 -£79
3	550EX Speedlite	- 5	± £140
	550EX Speedlite E+ / E++ 580EX Midl Speedlite E+ / E++	£279	- £299
í	580EX Speedlite		+ £189
í	ML3 Macrolite	F	++ £59
)	ST-E2 Transmitter E++ / Min	- £89	- £109
3	Metz 54AF1 Digital Metz 54MZ3 Flash	F	E+£99 ++£79
3	Sigma EF500 DG ST Flash		++£79
5	Sioma EF430 Flash	Unus	sed £49
1	Sigma EF430ST Flash	Unu	sed £69 E+ £49
,	Sigma EF500 ST Flash		E+£49
)			
5	Contax 645 Series Aplus 75 Back (33Mp)	E	05.000
ŧ.	PURE / D DGLK (JUMD)	2++	£5,999

Anhus 75 Rack (33Mn)	E++ £5,999
	E+/Mint-£899 -£999
	E++/Mint-£599 - £699
120mm F4 App Macro	E++/Mint-£699 - £999
140mm F2.8 Sonnar	E+ / Unused £399 - £799
210mm F4 Sonnar	E+/Mint-£389 - £549
MFB-2 Polaroid Mag	E+ / Mirt- £79 - £99
MSB1 Flash Bracket	Mint- £179

# Contax G Series



62 Millennium Kit	E++ £1,59
G2 Body Only	E+ / E++ £349 - £44
21mm F2.8 G + Finder	E++ £54
90mm F2.8 6	E+/E++£139 -£14
16mm Viewfinder	Mint- £19
21mm Viewfinder	E++ £14
TLA140 Flash	E+ / Mint- £39 - £5

N1 + 24-85mm	ries E++ / Mint- £499 - £549
N1 Body Only	E++ £249 E++ / Mint- £399 E++ / Unused £299 - £499
NX + 24-85mm	E++ / Mint- £399
NX + 28-80mm	E++ / Unused £299 - £499
NX Body Only	E++ £199
AX Body Only	Exc / E++ £179 - £299
RX Body Only	Exc / E++ £199 Exc / E++ £179 - £299 E++ £199 - £229
ST Body Only	E+ / E++ £229 E+ £169 E+ £149
RTS2 Body + Winder	E+ £169
RTS + Winder	E+ £149
Aria Body Only	E+ £149
167MT Body Only	E+ £149 E+ £75 - £89
137MA Body Only	E+ £79 pack E++ £65
137MD Body + D5 Datat	oackE++ £65
137MD Body Only	E+ £49
Preview Body Only	E+ £49 E+ /E++ £99 - £249
15mm F3.5 AE	Mirt £1,499
25mm F2.8 MM	E+ / Unused £449 - £599
28-80mm F3.5-5.6 AF	New £399
45mm F2.8 AE	Mint £1,493  E+ / Unused £449 - £598  Niew £399  E++ / Mint-£199 - £229  E++ £225
45mm F2.8 MM	E++ £225
50mm F1.4 AF	Mint-£499
60mm F2.8 AE Macro	Mint- £499 E+ / E++ £399 - £469
70-200mm F4-5.6 AF	E++ £499 E++ / Unused £399 - £799
70-300mm F4-5.6AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+/E++£219 - £269
85mm F2.8 MM	E++ £299 E++ / Mint- £649 - £699
100mm F2 MM	E++ / Mint- £649 - £699
100mm F2.8 AF Macro	E++ £599
100mm F3.5 AE	E+ £239
100mm F3.5 MM	E++ / Unused £389 - £399
135mm F2 (60 Year Editi	E+ £239 E++ / Unused £389 - £399 on) Unused £2,399
180mm F2.8 AE	Unused £599 E++ / Unused £349 - £599
180mm F2.8 MM	E++ / Unused £349 - £589
200mm F3.5 AE	E++ £199
200mm F4 AE	Unused £499
300mm F4 AE	E+ £299
300mm F4 MM	E++ £349 E+ / E++ £20 - £39
TLA20 Flash	E+/E++£20 -£39
TLA280 Flash	E++ / Unused £59 - £149
TLA30 Flash	E+/E++£29 - £39 E+/E++£119 - £149

Digital	Micro	Four	Third
Million Dr. Dr.	book . Ath	50 man	

Digital Micro Four Thi	rds
Nikon J1 Black + 10-30mm	E++ £1
Olympus E-P1 Body Only	E++ £
Olympus E-P2 Black Body Only	E++ £1
Olympus E-P3 Body Only - Silver	E++ £3
Olympus E-PL1 Black Body Only	E+/E++£1
Parasonic G1 Body Only	.E++ £129 - £1
Parasonic G2 Body Only	.E++£189 -£1
Parasonic GF-1 Body Only	E+/E++£1
Parasonic 6F-2 Body + Case	E++£1
Parasonic GF-2 Body OnlyE+	
Parasonic GF-3 RED Body Only	Mint-£1
Pertax Q + 3x Lenses	Mint-£2
Pertax Q + 8.5mm F1.9	Mint £1
Sony NEX3 Body + Flash	E++ £1
Sony NEXS Body + Flash Sony NEXS + 18mm + HVL-F7S Sony NEXS + 18-55mm + Flash Sony NEXS + Flash	E++ £2
Sony NEX5 + 18-55mm + Flash	E++ £1
Sony NEX5 + Flash	E+ £1
Sony NEX7 + 18-55mm	E++ £6
Sony NEX7 Body Only	E++/Mint-£6

Micro 4/3rds Lenses	
Olympus 12-50mm F3.5-6.3 M Zuiko	E++ £
Parasonic 14-140MM F4-5.8 CIS HD	E++£
Parasonic 14-42mm F3.5-5.6 Asph OIS	
Olympus 14-42mm F3.5-5.6 M.Zuiko	
Parasonic 14-45mm F3.5-5.6 Asph .E++	
Parasonic 14mm F2.5 Asph. E++ / Mint-	£129 - £
Clympus 17mm F2.8 M.Zuiko	
voigtlander 25mm F0.95 Nokton	
Olympus 40-150mm F4-5.6 M.Zuiko	E++£

one EOC 10C Mill Bade Oak



Canon EGS 1DS Mixil Body Only	E+ £68
Canon EOS 1D MKIIN Body Only	E++ £68
Canno EOS 1D Mkll Body Only	
	een / E++ £419 - £74
Caron EOS 5D Mkll Body Cnly	Mirt £1.19
Caron EOS 50 Body Only	E+/E++£429-£46
Canon EOS 500 Body Only	E++ £38
Caron EOS 40D Body Only	E+ £21
Canon EOS 400 Body Only Canon EOS 300 + BG-E2 Grip	E+£189 -£19
Canon EOS 30D Body Only	E+/E++£149-£22
Canon EOS 20D Body Only	E+ £13
Caron EOS 10D + BG-ED3 Grip	As Sonn £9
Canon EOS 10D Body Only	
Caron EOS 650D Body Only	E++ £37
Caron ECS 550D Body Only	
Caron EOS 4500 Infra Red Bod	y Cnly Mint- £29
Caron EOS 400D Body Only	E+£139-£14
Caron EOS 350D Body Only	As Seen / E+ £9
Caron EOS 300D + 18-55mm.	
Caron ECS300D Infrared Body.	
Caron ECS M + 22mm F2	Mint- £42
Fuji S2 Pro Body Only	As Seen £9
Fuji S3 Pro Body Only	E+/E++£149-£17
Fuji SS Pro Body Only	
Leica Digital Modular R	E++ £1.94
Leica Digital Modular R Leica S2 Black Body Only	Mint- £7,89
Nikon D3S Body Only	E++ £2,99
Nikon D3S Body Only Nikon D3 Body Only	E+/E++ £1,49
Nikon D2X Body Only	E+/E++£399-£48
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Nikon D700 Body Only	E++ £989 · £1,049
Nikon 0300 Body Only As	Seen / E++ £279 - £399
Nikon D200 Body Only	E+ / E++ £219 - £239
Nikon D100 Body Only	Exc / E++ £99 - £129
Nikon D3200 Black Body Only	E++ £269
Nikon D3200 Black Body Only Nikon D90 Body Only	_E+ / Mint- £339 - £369
Nikon DS0 Body Only	E++ £169 - £259
Nikon D70S Body Only Nikon D50 Body Only	E+ £119
Nikon DS0 Body Only	E+/E++£99-£149
Nikon D40X Body Only	E++ £139
Nikon D40 Body Only	E+ £129
Kodak DCS Pro SLR/n Body 0	nlyAs Seen £249
Olympus E3 Body Only	E+/E++£359-£439
Olympus E30 Body Only	E++ £389
Olympus E620 + HLD5 Grip	Mint- £329
Olympus E600 + 14-42mm +	HLD-5 Grip E++ £289
Olympus E520 + 14-42mm	E++ £249
Olympus E520 Body Only	E++ £179
Olympus E510 + 14-42mm	E++ £179
Olympus E500 + 14-45mm	E++ £129
Olympus E500 + 17.5-45mm	E+£139
Olympus E420 Body Only	E++£169
Olympus E300 Body Only	E++£119
Panasonic L1 Body Only	
Pentax K30 Black Body Only	
Pentax "isT DS + 18-55mm	
Pentax *isT D + D-BG1 Grip	E+£149
Samsung GX10 + 18-55mm. Samsung GX1L + 18-55mm.	E++ £139
Samsung GX1L + 18-55mm.	Mint £149
Samsung $6X1S + 18-55mm$ .	E+ / Mint- £149 - £199
Sigma SD9 + 24-70mm	
Sigma SD9 Body Only	E+ £169
Sony A900 Body Only	
Sony A700 Body Only	E++ £349
Sory A100 + 18-70mm	E++ £169

4/3rds Lenses
Olympus 7-14mm F4 ED ZuikoE++ £899 - £999
Olympus 9-18mm F4-5.6 ED Zuiko
Sigma 10-20mm F4-5.6 DC HSME+ /E++ £259
Olympus 11-22mm F2.8-3.5 Zuiko
E+/Mint- £349 - £399
Olympus 12-60mm F2.8-4 SWD
Olympus 14-42mm F3.5-5.6 Zuiko E+ / E++ £59
Olympus 14-54mm F2.8-3.5 Zuiko E++ £239 - £249
Sixons 20mm Et A DC EV HSM E++ C270

Olympus 50-200mm F2.8-3.5 SWD	
E++/Mint	£589 - £689
Olympus 50mm F2 ED Macro Zuiko	E++ £319
Olympus 70-300mm F4-5.6 ED Zuiko	E++ £219
Olympus EC14 Zuiko Tele Converter	E++ £229



H3DII Complete (50MF)	- 1
H2 Complete	1
H1 Body + AE Prism + MagazineE++ £1,299	1
H1 Body Only E+ £689	1
35-90mm F4-5.6 HC E++ £3.750	i
50-110mm F3.5-4.5 HC E+/E++£1.850 -£1.950	3
50mm F3.5 HC	
80mm F2.8 HC E+ / Mirt £689 · £1,299	3
Hmi100 Polaroid Mag	
HIIITOO POISTOO MISS	1
Hasselblad V Series	3
SOOCM Gold Edition	3
SUDUM GOID EDITION	-
503CW Millennium Complete	3
503CX Complete E+ £699 - £899	1
500CM Complete E+ / E++ £599 - £749	1
500C Body + WLF E+ £139	1
500C Body Only	
553ELX Black Body Only E+ £449	1
553ELX Chrome Body CnlyE++ / Mint- £399 - £649	1
500ELX Black Body OnlyE+ / E++ £349 - £449	1
500ELM Complete	-
500ELM Body + NG2 Finder	4
500ELM Chrome Body + WLF	3
SOURCE CONTRACTOR SOURCE STATE	3
500ELM Chrome Body Only E+ £149	1
2003FCW CompleteE++ £799 - £849	1
20255 Chrome Rody F++ £790	- 1

On Barne o	
Complete	E+ / E++ £509 - £749
	E+£139
dy Only	E+£149
Black Body Only	E+ £449
Chrome Body Only	E+£449 E++ / Mint-£399 - £649
Black Body Only	E+ / E++ £349 - £449
Complete	E+/E++£499-£549
Body + NG2 Finder	E+ / E++ £349 - £449 E+ / E++ £499 - £549 E++ £149 F E++ £179
Chrome Body + Wit.	FE++ £179
Chrome Body Only.	E+£149
V Complete	E++ £799 - £849
hrome Body	E++ £780
t	E++ £2,250 E++ £1,249 - £1,299
fit	E++£1,249 -£1,299
ty + Finder	Exc / E+ £1,199 · £1,399
omplete	.Exc / E+ £1,199 - £1,399
3.5 CFI Fishere	E++ £2 799
4.5 Apo Grandagon	E++£889
28F	E++£399
2.8 FE	E+ £199 - £249
4 C Black	E+ £199 - £249
4 CF	E++ £399
4 CF FLE	E++ £399 E+ £699
4 Cfi FLE	E++ £999 · £1,099 
4 Classic ZV	
nm F4.8 FE	E+ £649 - £699
F4 CF Macro	Ext / E++ £449 - £839
F5.6 C Macro	E+ / E++ £189 - £349
F5.6 S Planar	E+ / E++ £199 - £249
mm F5.6 C Black	E+ £699
mm F5.6 F Variogor	E+ £599
F2.8 F	E+ £349
F2.8 FE	E+ £599 E+ / E++ £199 - £299
F4 C Black	E+ / E++ £199 - £299
F4 CF	Exc / E+ £239 - £289
F4 CFI	E++ £749

950mm EATE	E 0540
250mm F4 FE	E++ 1348
250mm F5.8 G Black	£+ / £++ £189 - £249
250mm F5.6 C Chrome	
250mm F5.6 CF	
350mm F5.6 OF	E++ £749 - £849
2x Converter	E++£45
2x Converter	E+/E++£45
2x MC6 Converter	E++ / Unused £49 - £79
A12 Black Mag	
A12 Chrome Mag	
A12 TCC Black Mag.	
A24 Black Mag	F+ / F++ CAD - C120
A24 Chrome Mag	Evr / F++ 630 - 6125
A24 TCC Black Mag	E_ £170
E24 Black Mag	C. (14)-4 C100 C100
Polaplus Mag	
Focus Screen Adapter SWC/M	E++ 100
HC Prism	
HC3 Finder	E++ £69 - £79
Magnifying Hood	
PM Prism	E+ £129
PM5 Prism	_E+ / E++ £199 - £249
PM90 Prism	
PIME Meter Prism	
PME90 Meter Prism	

### Hasselblad Xpan Series



Xpan II + 45mm F4	E+£1.599
Xpan + 45mm F4	
30mm F5.6 Asph + Finder	E++£1,899
49mm Centre Filter	E++£119
90mm F4	E+ / Mint- £295 - £399
Fujinor 90mm F4	E+ £249
45/90mm Centre Filter	E+ / E++ £109 - £129

MS Black Body OnlyE+ / E++	£1,389 - £1,54
MS Chrome Body Only	E++£1,48
M6 Platinum + 50mm F1.4	Mint £6,49
M6 Ein Stuck + 35mm F1.4 Asph	Unused £4,99
M6 Titanium + 35mm F1.4	E++£4,49
MP 072x Chrome Body + Leicavit	E++ £2.49
M7 0.58x Black Body Only .E+ / E++	£1,499 - £1,54
M7 0.72x Black Body Only	AND SOME OF THE PARTY OF THE PA
E++ / Mint	£1,489 - £1,59
M7 0.72x Chrome Body OnlyE-	
M6 Outaway Body Only	

MID CERSINGLY DOCLA CELA	Mart Est
M4-P Black Body Only	E+ £65
M4-2 Black Body Only	Exc £44
M4 Chrome Body Only	
M3 Chrome Body Only	E+ £54
M2 Chrome Body Only	E+ £449 - £54
M1 Chrome Body Only	Ext / E+ £299 - £34
MD2 Black Body Only	
MDA Chrome Body Only	E+ £35
OL + 40mm F2	E+ £59
CL Black Body Only	E+ £25
Minolta CLE + 40mm F2	E+ £58
Konica Hexar RF + 50mm F2 + FI	lashE+ £79
16/18/21mm F4 Tri Elmar + Finds	rMint-£3,39
21mm F2.8 Asph M Black	Mint- £1.75
21mm F2.8 Asph M Black 6bit	
200000	

CONTRACTOR OF THE PARTY OF THE	E1,/33 - E1,043
21mm F2.8 M Black 6bit	E+£1,699
21mm F3.4 R + 122228 M Mount	Mint- £799
21mm F4 Chrome + Finder	E+£1,199
24mm F1. 4 Asph M - Black	E++£3,199
24mm F2.8 Asph M Black	Mint-£1,699
24mm F2.8 Asph M Black 6bit	E++£1,799
28mm F2.8 Asph M Black 6bit	
E++ / Mint-	£1,099 - £1,149

24mm F2.8 Asph M Black 6	DitE++±1,/9
8mm F2.8 Asph M Black 6	bit
28mm F2.8 Asph M Black 6 .E- Mirolla 28mm f2.8 M Rokk 15mm F2 Asph M Black 6bi	++ / Mint- £1,099 - £1,145
Minolta 28mm f2.8 M Rakk	or
15mm F2 Asph M Black 6bi	£++£1,590
Smm F2 Black	E+ £890
35mm F2 Black 35mm F2.5 M Black 6bit	E++ / Mint- £895
50mm F1.0 M Black 6bit	Mint-£4,495
SOmm F2 M Black &bit	
Omm F2.8 Chrome	E+ £24
60mm F2.8 Elmar	E++ £290
Gomm F2.8 Blmar Gomm F2.8 M Chrome 75mm F2.5 Black 8 BIT	E++ £649 - £698
5mm F2.5 Black 6 BIT	_E++ / Mint- £899 - £929
30mm F2.5 Black 6 BIT	Mint- £94
30mm F2.5 Black 6 BIT 30mm F2.8 Chrome	Ext / E++ £199 - £450
30mm F2.8 M Black	E+ £54
Omm F2.8 Tele Elmarit	E+ £390
Omm F4 Collapsible Omm F4 Elmar	E+ £190
00mm F4 Elmar	As Seen / E+ £149 - £190
0mm F4 Elmar E39	E+ / E++ £175 - £29
dinolta 90mm f4 M Rokkor	E++ £24
dinolta 90mm f4 M Rokkor 135mm F2.8 M BlackA	s Seen / Mint- £250 - £39
35mm F4 Black	E+/E++£49
35mm F4.5 Hektor	As Seen £95
18mm Black Viewfinder	E++ £395
21mm Black Viewfinder	E++ £24
4mm Black Viewfinder	E++ £24
8mm Black Viewinder	
Omm Chrome Viewfinder	Exc £90
42 Swing Polariser	E++£60
Sellows II + Hoodarge B&S Head	E++ £14
arge B&S Head	Exc / E++ £35 - £60
ens Carrier M	E+£6
ens Carrier M	_E++ / Mint- £219 - £24



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R9 Black Body Only		E++	£799	£899
RS Black Body + Digital Modul	lar R.		E+ 5	1,999
R7 Chrome Body Only	E+	E++	£299	£349
R6.2 Black Body Only	E+	E++	£449	£549
R6.2 Chrome Body Only			E++	£649
R6 Black Body Only		E+	£349	£399
R5 Black Body Only		E	+/E++	£349
R5 Chrome Body Only	E+	E++	£299	£349
RE Black Body Only			E+	£219
R4S Model 2 Black Body Only				

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R4 Black Body Only	E+£99 - £15
R3 MOT + Winder	E+/E++£239 - £29
R3 Black Body Only. SL2 Anniversary Body Only SL2 MOT Black Body Only	E+ £129 - £15
SL2 Anniversary Body Only	E++ £64
SL2 MOT Black Body Only	E++ £58
SL2 Black Body Only SL Chrome + 50mm F2 (Dun SL Chrome Body Only	E+ £279 - £25
SL Chrome + 50mm F2 (Dun	1my) E+ £14
SL Chrome Body Only	E+/E++ £149 - £24
St. Chrome Body Only	E+ £16
24mm F2.8 R 3cam	E++ £65
24mm F2.8 ROM	E++ £96
50mm F2 R0M	E++ £44
60mm F2.8 R 3cam Macro	E+ £30
60mm F2.8 R Macro + Tube.	Ext / E+ £349 - £39
70-210mm F4 R 3cam	E+/E++£279 - £34
80-200mm F4.5 R 3cam	E+ £189 - £18
90mm F2.8 R 1cam	E+ £22
90mm F2.8 R 3cam	E+ £25
100mm F4 R Macro + Tube	F++ #35
135mm F2.8 R 3cam	Exc £14
180mm F2.8 R 3cam	Exc / E++ £299 - £48
180mm F3,4 Apo R 3cam,	E+ £65
180mm F3,4 Apo R 3cam 180mm F4 R 3cam	Exc / E+ £169 - £25
560mm F6.8 Telyt R 2x Extender R Nikon 35mm F3.5 PC Shift	E+ £59
2x Extender R	E+ / Unused £59 - £17
Nikon 35mm F3.5 PC Shift	E+ £24
Tamron 70-350mm F4.5	E+ £16
Angle Finder R	E++ £5
Angle Finder R (14300)	E++ / Mint- £12
Macro Adapter R	E+ / E++ £89 · £12
Motordrive Set R8/R9 Motorwinder R	E++ £25
Motorwinder R	E++ £4
Motorwinder R Grip	E++£0
Motorwinder R4	E+ / E++ £49 - £5
Motorwinder R8/R9	E+/E++£149 · £24

24mm F4 ULD Fisheve	E++ £59
45mm F2.8 C	E++ £59 As Seen / E++ £79 - £12
45mm F2.8 N	E++ / Mint- £225
50mm F4 C Shift	E+ £21
55-110mm F4.5 N	E+ £15
55mm F2.8 N	E++ £190
55mm F2.8 N/L Leaf Shutts	E++ £24
70mm F2.8 C L/Shutter	E+ £109 - £11
80mm F4 Macro C	E+/E++£129 £14
105-210mm F4.5 C ULD	As Seen / E+ £99 - £14
110mm F2.8 C	E+ /E++ £189 · £24
150mm F2.8 A	E+/E++ £189 · £24
150mm F3.5 C	E+/E++£59 · £11:
150mm F3.5 N	E+ / E++ £50 - £91
150mm F3.8 Leaf Shutter.	E++ £190
150mm F4 C	E+ / E++ £69 - £9: As Seen / E++ £59 - £13:
210mm F4 C	As Seen / E++ £59 - £130
330mm F5.6 C	E+/E++ £12
Komura 2x Converter	E+ £30 - £3:
	E++£3
	E+ £4
120 Insert	E+/E++£9-£1
135N Super Mag	E++ / Mint- £65 - £75
220 Insert	E+ / Mint- £10 - £2
AE Prism Finder N	E++ / Mint £79 - £90
Polaroid Mag	E+ / Mint £20 - £21 _As Seen / E++ £29 - £51
Prism Finder 645	_As Seen / E++ £29 - £5/
Prism Magnifier	E++ £2 Unused £4
AD401 Strobe Bracket	Unused £4:
Auto Extension Tube 1	E++ £2
Auto Extension Tube 2	E++ £20 - £2: E+ / Mint- £20 - £2: E++ / Mint- £20 - £2:
Auto Extension Tube 3S	E++ / Mint- £20 - £25
Autobellows N	Mint £19
Bellows Hood	Mint- £3: E++ £25 - £2:
Cable Release Type A 1m _	E++ £25 - £25
Deluxe L Grip	E+ £45 - £4
Power Drive N	E+ £45 - £4

645AF Body OnlyE++	/ Mint- £299 - £34
20 Digital Back	E++ £1,890
35mm F3.5 AF	E++ £44
55-110mm F4.5 AF	E++ £34
30mm F2.8 AF E4	-/E++£179 -£19
120mm F4 Macro MF	E++ £580
120mm F5.6 HM Asph PC-TS Apo-	Digitar Mint-£2,195
210mm F4 AF ULD	E++ £695
Auto Extension Tube NA401	Mint- £95

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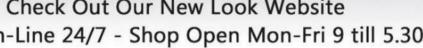






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	E++ £499
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50mm F4.5 L + Finder	E++ £799 - £849
	E++ £549
	E+/E++ £349 - £399
	E++ / Mint- £689 - £749
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	E+ / Mint- £85 - £75
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Mirt- £999 E++ £449 - £499
tE++ £549
E++ £449
E++ £449 E+ / E++ £349 - £399
E+ £79
Exc / E+ £289 · £349
E+ £190
E++ £169
As Seen / E+£69 - £149
As Seen / E+ £69 - £149
E+ £199
E+ £190 E++ £45 E++ £45
E++ £45
E++£45
E++ £79 E+ £69
E+ £85
As Seen E35
E+/ E++ £145
E+/E++ £39 - £50
oSD)E++£59
E+ £25

Mamiya RZ67 Series

Pro II Complete	E+ £49
Pro II Complete	E+/E++£389 -£59
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50mm F4.5 W	E+ / Mint £199 - £39
65mm F4 L-A	E+ £29
65mm F4.5 75mm F4.5 Shift W	E+ £24
75mm F4.5 Shift W	E+/E++£399 - £54
100-200mm F5.2 W 140mm F4.5 Macro ML-A	E+ £39
140mm F4.5 Macro ML-A	E+/E++£199 -£39
140mm F4.5 Macro W	E+/E++£189 -£25
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180mm F4 Soft VSF D/L	E++ £39
180mm F4.5	Mirt- £15
180mm F4.5 Sekor	E++ £14
180mm F4.5 W	E+ / E++ £99 - £12
180mm F4.5 WN	Exc / E++ £119 - £14
250mm F4.5	Brc / E+ £129 - £17
250mm F4.5 W	E++ £169 - £19
350mm F5.6 Apo	E+ £49
360mm F6	E+/E++£189-£19
1.4x Converter	
120 Pro Mag	E+£4
120 Pro Mag (6x4.5)	E+ £14
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Polaroid Mag	E+/E++£25-£3
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180mm F4.5 Sekor Super	
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F5 Body Only	F+/F++ 6100 - 634
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143 Body + Mr 23 Gornior De	E- 15 0400 004
F4S Body Only	EXC   E++ £199 - £24
F4 Body Only + CF41 Case	
F4 Body Only + MF22 Back	E+ £18
F4 Body Only	E++ £19
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F70 Body + OF52 case	£++ £5
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F65 Chrome Body Only	As Seen / E++ £25 - £3
F60 Chrome Body Only	
F55 Chrome Body Only	
F50 Black Body Only	
F50 Chrome Body Only	E+£1
FB01 Body Only	E+ /E++ £29 - £4

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F601 Body Only	Exc / E+ £19 - £3
F601 Date Body Only	E+ 92
Prorea 600i + 24-70mm Prorea S + 30-60mm 10-24mm F3.5-4.5 G AFS DX 12-24mm F4 G AFS DX ED	E++ £7
Proces S + 30-60mm	E+/E++ £3
10-24mm F3 5-4 5 G AFS DX	Mirt- 652
12-24mm F4 G AFS DX FD	F+ / Mint- £429 - £48
14-24mm F2.8 G AFS ED E++ 18-35mm F3.5-4.5 AFD 18-70mm F3.5-4.5 G AFS ED	/ Mirt. £1 099 . £1 14
18-35mm F3 5-4 5 AFD	F++ \$249 - \$25
18-70mm F3 5-4 5 G AFS FD	DXE+ / E++ \$109 - \$13
18 - / rum F1.5 - 4.5 G A/S ED 24 - 50 mm F3.3 - 4.5 A/D 24 - 50 mm F3.3 - 4.5 A/D 24 - 50 mm F3.3 - 4.5 A/N 24 - 55 mm F3.5 - 4.5 G A/S 24 - 25 mm F3.5 - 5.6 ED A/D 28 - 70 mm F3.5 - 5.6 ED A/D 28 - 70 mm F3.5 - 5.6 A/D	Mirt. £1 280 . £1 34
24-50mm F3 3.4 5 AFD	F++ 611
24-50mm F3 3-4-5 AFN	F+/F++ 60
24.95mm E2.9.4.8ED	E++ (Miet. £20)
24-95mm F3 5-4 5 G MFS	E++ 617
24.120mm E2 5.5 5 EP AER	E+ / E++ 0100 - 014
29mm F2 9 AFD	E++ 6160 - 610
20 70mm E2 6 4 6 ACR	E - 20
20 - 7 0 1 1 1 1 3 3 4 3 AFD	E
20 105 mm F2 5 4 5 AFD	E - 619
28-105mm F3.5-4.5 AFD	154 £12
35 32mm F3 0 4F6	Fre 224
35-70mm F2.8 AFD	E CC EZI
35-70mm F3.3-4.5 AF 35-70mm F3.3-4.5 AFN	E++ 130
35-70mm F3.3-4.5 AFN	E- 210
50mm F1.4 AFD	E 53
50mm F1.8 AF. 55-200mm F4-5.8 AFS DX G	EXC 13
33-ZUUMM F4-3.6 AFS UX 6	VK
60mm F2.8 AFS ED Micro 70-200mm F2.8 G AFS ED VR	E++ £31
70-200mm F28 G AFS EU VH	E++ 194
70-210mm F4 AF	E++ ±16
70-210mm F4 AF 70-300mm F4 5.6 AFG 70-300mm F4 5.6 ED AFD. A 75-240mm F4 5-5.6 AFD	£++ £09 - £/
70-300mm F4-5.6 ED AFU A	S 500m / E++ £89 · £14
75-240mm F4.5-5.8 APD	E+/E++ £89 - £3
80-200mm F2.8 ED AFS	
80-200mm F4.5-5.6 AFD 80-400mm F4.5-5.6 AFD VR	E+ £6
80-400mm F4.5-5.6 AHD VK	
SSMIT F1.8 AF	L+ £13
85mm F1.8 AF 105mm F2.8 AFD Micro 105mm F2.8 AFS G VR Micro 300mm F2.8 AFS G VR Micro 200mm F4.8 AFS II	E++ £.88
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500mm F4 GAFS VR IF ED	E++ £4,58
Sigma 17-35mm F2.8-4 Ex	£+£1Z
Sigma 17-70mm F2.8-4 DC (	OS Macro HSM E++ £24
Sigma 18mm F3.5 AF Sigma 24-70mm F3.5-5.6 D	E++ £12
Sigma 24-70mm F3.5-5.6 D	AspnE++ £5
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E+/E++£249-£	345
Sigma 135-400mm F4 5-5 6 Ago DG F++ F	329
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Tagend 300-000mm F3 6 6 2 VD Di	100
Tamron 28-300mm F3.5-6.3 XR Di	123
Tamon 70-300mm F4-5.6 GI	EBG
Tamron 90mm F2.8 SP AF MacroE++ £2	219
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Toking 200 mm E2 0 ATV E - E1	000
Toke 25mm F2 3C3	200
ZBISS Z3MIM FZ ZF.ZMINI- 23	200
Tokina 300mm F2.8 ATX	300
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TC-20E Converter E+ / E++ £129 - £1	149
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\$B22 Speedlight	£49
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SB27 Speedlight. E+1	649
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M2 Chrome Body Only M40 Black Body Only	E+ £79
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M30 Chrome Body Only	E+ £39
M10 Chrome Body + M/Ada	pterE+ £39
M10 Chrome Body + M/Ada M10 Chrome Body Orly W101 + 50mm + 35-70mm + 7	E+ / E++ £29 - £39
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1mm F3.5 Zuiko	E+/E++ £229 · £299
5-70mm F4 Zuiko	EIC £29 - £39
5-105mm F3.5-4.5 Zuiko	E+ £49 - £99
Omm F3.5 Macro Zuiko	E+/E++E/5-E119
0-250mm F5 Zuiko 5-200mm F4 Zuiko	F- /F- 000 6140
5-200mm F4 2080	E+/E++193-1143
5-150mm F4 Zulko Omm F4 Macro Zulko	F - 1F - 0140 -0170
80mm F2.8 Zuiko	E+/E++±149-±1/3
50mm FZ 5 ZUW0	E+ 2.943
amron 300mm F5.6 SP 280 Flash	E+ 505
10 Ringflash	E+ 675
20 Florid	F+ / F++ 69 - 625
20 Flash 28 Flash Head	An Sonn CAD
32 Flash	F+ /F++ \$20 - \$55



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	AE+ / E++ £799
30mm F4.5 Fisheve	E++ £249
	Mint- £1,399
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55mm F2.8 A	E++ £225
	E+/E++£299 -£399
	Unknown / E++ £159 - £199
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220 Insert	E+/E++£25-£50

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8x7 Mirror Up Complete + TTL PrismE++ £5:
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8x7 Mirror Up + Prism E+ £2
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135mm F4 MacroE++ £249 - £2
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200mm F4
200mm F4 TakumarAs Seen / E++ £89 - £19
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P30T + 28-80mm	E+ £49
P30T Body Only	E++ £39
P30N + 28-80mm	E++ £49
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A3 + 50mm F2	E+ £69
A3 Body Orly	E+ / E++ £29 - £49
24-35mm F3.5 SMC M	E+ £119 - £149
28mm F2 8 SMC M	F+ 636
28-50mm F3.5-4.5 SMC M 35-80mm F4-5.6 SMC A	E++ £65 - £75
35-80mm F4-5.6 SMC A	E+/E++£15-£25
40mm F2.8 SMC M	E++ £39
40mm F2.8 SMC M	Exc / E++ £39 - £59
50mm F1.4 SMC A	E++£179
50mm F1.7 SMC A	F++ £59 - £79
50mm F1 7 SMC M	F+ / F++ 639
50mm F2 SMC M	F+ £15
50mm F2 8 SMC A Macro	E+£149
50mm F2 SMC M 50mm F2.8 SMC A Macro 50mm F4 SMC M Macro	F+/F++ £119 - £125
70-200mm F4 SMC A	F+ 649
85mm F2 SMC M	E++ £125
100mm F2.8 SMC A	F++ 6125
120mm F2.8 SMC M	Mint. £129
150mm F3.5 SMC M	F++ 600
200mm E2 5 CMC DV	E + 6300
Tamron 300mm F5.6 SP AF 200S Flash	F++ C60
AF 200S Floor	E++ £15 - £10
AE 2000 Filial	E++ 620 - 625
AF200Sa Flash AF220T Flash	F+ /F++ 615 - 619
AF 240ff Flock	E 696
AF 240fT Flash AF 240Z Flash	E+ /E++ 610 - 635
AF260SA Flash	E++ 615 - 630
ACRORT Cleak	E. JE 620 CM
ACADOT Clock	E / E / £180 £176
AF400T Flash Autobellows + 100mm F4 SN	E+/E++ £149 - £1/3
Dial Databack LX	Fr 636
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EAST Driver	E - C40
FA1 Prism FF1 Waist Level finder	E
Hotshoe Grip.	2501 COS
noising only	MIT- £25
Winder MX Winder LX	E / F   CCO   CCO
Winder MEII	E+/E++ £59 - £88
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Rollei 6000 Series 6008AF Complete	
6008AF Complete	E++£1,699 -£1,74
6008 Integral Complete	E++ £79
6008 Pro Body + Magazine	E++ £49
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XAct2 Monorail	E+£98
40mm F4 PQ FLE	E++ £99
50mm F4 P0	Exc £49
50mm F4 PQ	E+ £149 - £19
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150mm F4 FL	F++ 649
150mm F4 HFT	E+£14
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180mm F2.8 P0	E++ £1.09
350mm F5.6 PQ Tele Tessar .	Mirt- £1.29
1.4x Longar PQ Converter	E++ £34
120 Magazine (6006)	E+ £9
120 Magazine (6008)	Mint- £12
120 Magazine (6008) 120 Magazine (6x4.5) 6008	E++£19
Polaroid Mag 6006	E+ £3
Polaroid Map 6308	E+/E++ £39 - £13
Polaroid Mag SLX/6002/3	E+ / E++ £29 - £3
45 Degree Prism	_E+ / Mint- £149 - £29
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Aluminium Case	E+ £8
Autobellows RC120 Release	E++£39
RC120 Release	E+/E++£25-£2
CCARGO Disch Adouter	E. /E., 626 62

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Lowepro's premium and rugged backpack built for adventure and sports photographers who carry pro-sized gear, laptop, tripod, outdoor accessories and a few creature comforts on shoots. Fits: 1-2 Pro DSLRS or a medium format system, 4-6 extra lenses, (up to 300mm f/2.8), flash, tripod/monopod, up to a 15.4" laptop, accessories and personal items.

Dimensions: Notebook Compartment: 30 x 5 x 42 cm. Internal Dimensions: 30 x 16.5 x 44 cm. External Dimensions: 32 x 26 x

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RP £202	Fforde	es 🚄	-	-
/ cm. Weight: 3.32 kg.				1/-

Backpacks	RRP	<b>Ffordes</b>	Backpacks	RRP	<b>Ffordes</b>
Classified Sling 180 AW	£96	£75	Photosport Sling 100 - Orange	£145	£74
Classified Sling 220 AW	£118	£85	Pro Runner 300 AW - Black	£125	£45
CompuDay Photo 250 - Black	£73	£39	Pro Runner 300 AW - Blk Gm	£125	£45
CompuRover AW	£155	£75	Pro Runner 450 AW - Black	£182	£89
Orvzone 200 - Yellow	£430	£189	Rover AW II - Black	£143	€59
astpack 100 - Black	266	£28	Slingshot 102 AW	£84	£39
astpack 200 - Black	278	£36	Slingshot 202 AW	£108	£49
astpack 250 - Black	£91	£49	Slingshot 302 AW	£132	£79
astpack 350 - Black	£103	£54	Slingshot AW200	£89	£29
Flioside 200 - Red	£84	£39	Slingshot AW300	£109	€49
Flipside 300 - Black	£96	£46	Versapack 200 AW - Black/Grev	£85	£45
Flipside 300 - Red	£96	€46	Versapack 200 AW - Grey / blue	£85	£45
Flipside 400 AW - Green Black	£129	£65	Vertex 100 AW	£154	£79

The original pro bag, first introduced in 1976. This next generation of the series remains the pro photographer's essential toolbox: extra-portable, durable and flexible. Fits: 1-2 Pro DSLRs with standard zoom lens. attached, 6-8 extra lenses (up to 70-200mm f/2.8), accessories. Dimensions: Front Compartment: 32 x 7 x 22 cm. Internal Dimensions: 35 x 24.5 x 28 cm. External Dimensions: 44 x 34 x

### 33.5 cm. Weight: 2.4 kg. **Ffordes SRP £238**

Shoulder Bags	RRP	<b>Ffordes</b>	Shoulder Bags	RRP	<b>Ffordes</b>
Adventura 120	£24	£10	Inverse 200AW - Black	£82	€44
Adventura 140	£28	£12	Magnum 200 AW	£190	
Adventura 170	£33	£15	Magnum 400 AW	£238	
Classified 140 AW - Black	£97	€44	Magnum 650 AW	£298	
Classified 160 AW - Black	£138	£59	Nova 1 AW - Black	£39	£10
Classified 160 AW - Sepia	£138	£59	Nova 140 AW - Black	£39	£19
Classified 200 AW - Black	£169	£75	Nova 140AW - Bordeaux Red	£39	
Classified 250 AW - Black	£180	£89	Nova 160 AW - Black	£46	£25
Clips 100 Blue	£20	£6	Nova 160 AW - ChestnutBrown	£46	£25
Clips 110 Black	£24	£7	Nova 160 AW - Red	£46	£25
Clips 110 Blue	£24	£9	Nova 170 AW - Black	£52	£33
Clips 120 Black	£30	€9	Nova 170 AW - Blue	£52	£33
Clips 120 Blue	£30	£9	Nova 170 AW - Red	£52	£33
Clips 140 Black	£34	£12	Nova 180 AW - Black	£66	£35
Clips 140 Blue	£34	£12	Nova 180 AW - Blue	£66	£35
Compact Courier 80 -Black	£37	£16	Nova 180 AW - ChestnutBrown	£66	£35
Compact Courier 80 - Grey	£37	£16	Nova 190 AW - Black	£76	£44
Edit 100 - Black	£18	£7	Nova 190AW - Blue	£76	£44
Edit 110 - Black	£23	£7	Nova 200 AW - Black	£87	£46
Edit 120+ - Black	£34	£8	Nova 200 AW - Blue	£87	£46
Edit 140 - Black	£34	£8	Nova 200 AW - Red	£87	£46
ILC Classic 100 - Black	£44	£15	Nova Micro - Red	£22	£9
Impulse 110 - Black	£30	£10	Quidk Case 120	£30	£16
Impulse 110 - Brown	£30	£10	Rezo 120 AW	£29	£15
impulse 130 Black/Orange	£35	£16	Rezo 170 - Black	£49	£23
impulse 130 Chestnut/Orange	£35	£16	Rezo 180AW	£56	
Inverse 100AW - Black	£70	£75	Stealth Reporter D100 AW	£91	
Inverse 100AW - Leaf Green	£70	£75	Stealth Reporter D200 AW	£115	
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OLYMPIS 24mmSHIFT	fromF160
OLVMPIS 500mm 18	from F2
OLYMPUS 60/70mmPEN-ET	sor4
OLYMPUS 90mm f2 MACRO	000
OLIVINDI I C DEN. D	200.21
OLYMPIO PER-D	COE-C1
OLYMPIC DEN ET Monte	
OLYMPUS PER-FI, Black	
ULYMPUS 145 FLASH OUTIL	£21
OLYMPUS FL50 FLASHGUN	£13
OLYMPUS ICON-17/148	
OLYMPUS Li-30B battery, new	£
PANORAMA 35mm CAMERAS	£A3
PENTACON 6/TL+Lenses	£AS
PENTAX SIGMA 50/105 MAKRO	£AS
PENTAX SUPER-A MOTORDRIVI	E£14
PENTAX 2000mm f13.5 ASNEW	£P0
PENTAX Spotmatic F BI + 55mm	£25
DENTAY 24mm 12 5 Series rare	£30
DENTAY Sinma 14mm f2 8 AF	CA*
DENTAY OF SIGMA 17-35mm	63
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PENTAX CARC A DO 105	
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# 28mm f2.8 ZM - Leica





The Zeiss 28mm f2.8 T\* Biogon ZM comprises 8 optical elements and is based on the symmetric Carl Zeiss Biogon® design. Its features include high image quality without color fringes, haze or reflection. Furthermore, the lens provides an astonishing close range of 0.5m, making it ideal for

travel, landscape and cityscape photography. (B) (S)

SRP £857.00

Ffordes #77

18mm f4 Distagon T* (B) (S)
21mm f2.8 Biogon T* (B) (S)
21mm f4.5 Biogon T* (B) (S)
25mm f2.8 Biogon T* (B) (S)
35mm f2 Biogon T* (B) (S)
35mm f2 8 C Biogon (B) (S)

50mm f1.5 C Sonnar T\* (B) (S) 50mm f2 Planar T\* (B) (S) 85mm f4 Tele Tessar (B) (S)

SRP £1142 SRP £1142 SRP £952 SRP £952 SRP £856 SRP £667 SRP £952 SRP £667

Ffordes £1029 Ffordes £1029 Ffordes £859 Ffordes £859 Ffordes £770 Ffordes £599 Ffordes £859 Ffordes £598 Ffordes £659

Key: (B) = Black Finish Available (S) Silver Finish Available

# 50mm f2 Makro-Planar T\* (ZE - Canon, ZF.2 - Nikon)



This lens is the currently the fastest 50mm macro lens available for the 24 x 36 full frame format. It offers very high image quality over the entire focusing range from infinity to the close-focus limit at half life-size [1:2]. The optical system includes a "floating element" for maximum image quality and is contained in a long life full metal barrel with precision mechanics.

SRP £1046.00

Ffordes **F939** 

# 35mm f1.4 Distagon T\* (ZE - Canon, ZF.2 - Nikon)



Due to the special bokeh effects in both the foreground and background areas, the Distagon T\*1,4/35 opens up new creative possibilities, giving photographers more options to 1 play with focus. Thanks to its large focus ring, photographers can also create highly accurate, sharp pictures, even at maximum aperture opening. In addition, the optical construction of the lens guarantees high image quality across the entire image range.

SRP £1530.00

Ffordes **£1379** 

Other Zeiss Lenses All Available ZE And ZF.2 Fits

15mm f2.8 Distagon T\* 18mm f3.5 Distagon T\* 21mm f2.8 Distagon T\* SRP £2352 SRP £1140 SRP £1530 25mm f2 Distagon T\* 28mm f2 Distagon T\* SRP £1350 SRP £1046 35mm f2 Distagon T\* 50mm f1.4 Planar T\*
85mm f1.4 Planar T\*
100mm f2 Makro-Planar T\*
135mm f2 Makro-Planar T\* SRP £593 SRP £1047 SRP £1725

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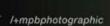
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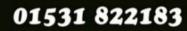
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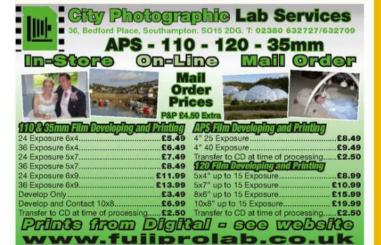
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# **ROGER HICKS**

When photographic prints can be mass produced at the touch of a button, what does it mean for the 'value' of our images?

'A big, well-made print

is somehow more of

a waste than a dozen

small prints'

IN ART theory, the phrase 'precious object' has a specific meaning, and is the root of much dispute. One argument centres on a simple question: does art inhere in the artwork (the precious object) or is the artwork merely a manifestation of the art? Like most questions in art theory, it's both more complex and more trivial than it looks.

My question, though, is this. Now that we can produce identical 'fine-art' replicas, or indeed any other photographic prints, at the press of a button, why do we not treat photographs as even more disposable than they were when we had to produce them in our darkroom or go to a lab to have them made?

To a certain extent, this goes back to the 19th century argument that photography was a 'merely mechanical' technology; that there was no art in it.

Except among the most reactionary die-hards, this argument is pretty much discredited.

In another sense, it smacks of the false dichotomy between 'art' and 'craft'. Between roughly the 15th and 18th centuries, there was an

increasing differentiation between the Artist, with a capital 'A', and the craftsman, usually with a small 'c'. A few seconds' thought will reveal that a great craftsman - a jeweller, let us say - is often a far greater artist than a self-proclaimed Artist with a capital 'A'.

Yet another argument points to the effort involved. Consider Ansel Adams, for example, with his Zones, his 'plus' and 'minus' development, his water-baths and his dodging and burning. Each and every final Adams print had a great deal of the Master in it, although there are those heretics who say that he sometimes appeared to glorify process over result. Today, the first 'fine-art' inkjet print may incorporate just as many hours of labour, but once it is finalised, it is just a question of pressing the button again to produce yet another identical image.

This in turn brings us to the question of editions. Certain purists, working from film, would physically destroy or at least irretrievably mar a negative once they had created their 'Edition', be it one, ten or a 100; or, to borrow a phrase from Private Eye, 'This edition will be strictly limited to the number that can

actually be sold.' With a digital file, what does this mean? Delete the file? Draw a big line through it? Pretend it never happened?

None of this matters very much. If we are selling Fine Art prints (capital letters again), it is in our interest first, to exercise as much control as possible, and second, assuming we want to earn a living, to maximise the amount of money we can earn from every image. We don't want to put every picture out on the internet as a high-resolution file that anyone can print. But I'm not talking about Fine Art. I'm talking about, well, just pictures.

Recently, for example, I took some pictures of my wife Frances undergoing laser eye surgery: a clean-up after a cataract operation. I'll make a print for the surgeon, probably an A4, made with an Epson Stylus Photo R3000 and archival

pigment inks. In a sense, it will just be a snapshot. In another sense, it has to be said that I've seen innumerable selfproclaimed Fine Art prints that are not as interesting, well composed and (above all) well printed. Now, I put myself in the

place of the surgeon. He likes good photographs. His waiting room is decorated with excellent black & white images. In his surgery there are a couple of very good pictures he took himself. How should he treat the picture I give him? Never mind 'should'. I have a very strong suspicion of what he actually will do with it. He will look at it, (I hope) find it worth looking at, and then put it in a drawer somewhere, as too good to throw away, but not good enough to put on display. That's what I would do, anyway, and I suspect that it's what most of us would do.

Why, though, wouldn't I (he, we) throw it away? Because, I believe, of a totally different argument. Most of us dislike waste, and a big, well-made print is somehow more of a waste than a dozen small prints that we would throw in the bin without a second thought. This is despite the fact that there is more surface area (and arguably more work in) those 12 small prints than in one big one. Which brings us back, in rather an uncomfortable fashion, to the Precious Object and to whether Precious Objects have anything whatsoever to do with art. AP

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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The new GR inherits the product concept of the GR Digital series while upgrading the basic specifications & functions of its predecessor. It is a pure joy to own & use, as it offers a wider selection of functions & much-improved performance, while retaining a pocket-size body & the refined design shared by all GR-series models.

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# Fujifilm X-Pro1

Classic styling and outstanding image quality.

The X-Pro1 is a high-performance compact system camera. With a powerful 16.3 mega pixel sensor, intuitive control and wide array of advanced technology, it's a powerful photographic tool.



AP price **£939.00\*** 

# Tamron 18-270mm

f/3.5-6.3 Di-II VC PZD

Small, lightweight, all-in-one zoom lens.

This lens, designed for APS-C format DSLRs, has reached an astonishing new level of compactness, performance, and speed with the addition of PZD (Piezo Drive), an innovative ultrasonic autofocus motor based on an advanced piezoelectric design.

Our Price £349.00



a Tamron 62mm UV filter to

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